THE UNKNOWN EDITING OF CHARLES IVES:

NEW SOURCES FOR *114 SONGS*

BY

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Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Doctor of Music,
Indiana University
May, 2017

Accepted by the faculty of the Jacobs School of Music,
Indiana University, in partial fulfillment of the requirements
for the degree Doctor of Music.

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January 20, 2017

ACKNOWLEDGEMENTS

First and formost I would like to thank the faculty members at the Jacobs School of Music who have helped me to bring this document into its current shape. In particular I am indebted my Research Director, J. Peter Burkholder. His thoughts and suggestions as an experienced Ives scholar were invaluable throughout the process. As part of my doctoral coursework I was fortunate to participate in Professor Burkholder's graduate seminar on the life and music of Charles Ives. During that course ideas for this document began to take shape.

Wolfgang Brendel, my committee chair, has been a strong support through my entire doctoral program. My committee members Mary Ann Hart and Gary Arvin gave useful feedback in preparation of this document. Additionally, both taught my song literature courses at Indiana University, at the doctoral and masters level respectively. Both courses included thoughtful, engaging discussions of the songs of Charles Ives.

Special thanks to James B. Sinclair, Executive Editor of the Charles Ives Society, who initially discovered the sources that became the focus of this document. Mr. Sinclair gave invaluable assistance with the formatting of the editions included in this volume. He read each of my transcriptions of Ives's emendations and marginalia, and helped to clear up ambiguities wherever possible.

Thanks also to Jerry Molony of New Haven, a man of many talents, whose van was home to these important documents for a brief time, between the time they left Redding and arrived in New Haven. His humorous description of that day in 2012, and of the bounty collected from the barn, encouraged me to follow up with Mr. Sinclair and take a close look at these fascinating sources.

Neely Bruce, Professor of Music at Wesleyan University, has been a thoughtful sounding board during this process. Throughout the time I was working on this document Dr. Bruce accompanied me at the piano in several all-Ives song recitals. He kindly read through my editions on several occasions, and gave me valuable feedback from the perspective of the pianist.

My research was greatly facilitated by the staff at the Yale University Library, in particular Richard Boursy, Suzanne Lovejoy, and Emily Ferrigno. At Yale University I would also like to thank Bentley Layton for access to his personal correspondence with John Kirkpatrick, and his undergraduate thesis from Harvard University, which was one of the early scholarly documents to address *114 Songs*.

Nazareth A. Pantaloni at the Indiana University Library, Jay Berger at Theodore Presser Company, and David Jacome at Peer International Corporation assisted in aquiring permissions to reproduce copyrighted materials.

Thanks to all the members of Professor Burkholder's Ives seminar, particularly Elizabeth Toy, Reuben Walker, and Alyssa Barna for their insights. And, although they were not directly involved with the preparation of this document, I would like to thank William R. Braun, Howard Stern, Scharmal Schrock, Elizabeth Saunders, Sue Birch, and to my parents, James and Eva Grundy. Each of them has generously contributed to my completion of the D.M. degree, to my understanding of Ives, or to both.

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INTRODUCTION

The following critical edition of selected songs by Charles Ives is based primarily on emendations found in two of the composer's own personal copies of *114 Songs* that were discovered in 2012. In the fall of that year, Charles Ives Tyler, the son of the composer's adopted daughter Edith, sold the family house in West Redding, Connecticut. During the sale Mr. Tyler turned over to the Ives Society several boxes of important documents and paraphernalia that had belonged to his grandfather, all of which were discovered, apparently, during his move-out. These materials were promptly delivered to the Charles Ives Papers at the Yale University Music Library, where they currently reside.

The following chapters discuss these materials that were discovered in 2012, and place them in a biographical and musicological context that explains their significance.

Chapter One, "Emendations in 'Blue II' and 'Green 2012,'" outlines the contents of these two new sources to demonstrate the scope and scale of Ives's markings. This includes a discussion of the types of emendations that occur, and their place in the history of Ives's editing. It is the author's hope that this will be a useful guide to scholars who wish to carry forward the daunting task of further editing the songs of Charles Ives.

Chapter Two, "'Tom Sails Away' and the Case for a Variorum Edition," uses one of Ives's best-known songs as a case study to demonstrate that, just as with the *Concord Sonata*, some of Ives's songs are not best served by one definitive final version. Some of his songs might best be presented in a variorum edition that shows the several ways Ives conceived of them at different points in time.

Chapter Three, "'Majority' and the Difficulties of a Piano Reduction," confronts the techniques Ives used in translating his own orchestral music to the medium of voice and piano. Using evidence from several sources, including a challenging piano arrangement of "The Housatonic at Stockbridge" by John Kirkpatrick, this chapter lays the foundation for the performing edition that accompanies this document.

In Chapter Four, "Out of the Cage," the emendations discovered in "Green 2012" spurred an investigation into the original source documents for "The Cage." Further discoveries in the sources point towards an interesting possibility for performing the song as a chamber piece with additional instruments or voices. This possibility is realized in the accompanying edition.

The remainder of the document presents musical scores with critical commentary. For each of the songs presented, there is a diplomatic facsimile of the relevant pages in "Blue II" and "Green 2012," followed by a performing version based on the emendations found in those pages.

CHAPTER 1: EMENDATIONS IN "BLUE II" AND "GREEN 2012"

The three copies of *114 Songs* discovered in 2012 provide a wealth of insight into the way Ives worked as a composer and an editor. Housed in the Charles Ives Papers at the Yale University Music Library, MSS 14 Box 98, each copy contains pen and pencil markings in the composer's hand. One of these is a green, paper-bound copy from the August, 1922 printing; two of them are blue, buckram-bound copies from the April, 1923 printing.[1] These copies are currently labeled "Green 2012," "Blue I" and "Blue II," but may in the future be assigned letters, like the composer's other personal copies of this publication that are already in the collection. A physical description of the objects appears in Table 1.

Table 1: Physical Description

Green 2012	Green, paper-bound copy; Missing pp. i-vi, 1-6, 235-36, & 259-60.
Blue I	Blue, buckram-bound copy.
Blue II	Blue, buckram-bound copy; Missing pp. 49-58, 71-74, 87-88, 107-112, 127-132.[2]

"Blue I" contains just a few notes, and three small musical emendations. The note on the inside wrapper page says: "Those marked + / Recorded / by Concert Hall Society / 257 W 57 NY / Aug 1948." This note refers to the songs that were recorded by tenor Ernest McChesney and pianist Otto Herz in the spring of 1947, in Carnegie Studio No. 306 for the Concert Hall label,

[1] Dates of publication are confirmed in the correspondence between Charles Ives and G. Schirmer, quoted in H. Wiley Hitchcock, "Ives's '114 [+15] Songs' and What He Thought of Them," *Journal of the American Musicological Society* 52, (Spring 1999): 103.

[2] A pencil note in Ives's hand on the inner front wrapper says, "This is the only complete copy we can find either in Redding or 164 [E. 74th St., NYC] & must be kept. Don't send out or lend!" Sadly the missing pages render it less complete than it once was, and the missing pages appear to have been lost completely; they do not appear elsewhere in the Charles Ives Papers at this time.

and released in 1948 as Concert Hall Series C Album 7.[3] Each of these songs is then marked with a "+" sign both in the Index, and throughout the volume (where the "+" sign often appears to be an "X" before the song's title). As there are only three small musical emendations in "Blue I," it is convenient to list them in Table 2.

Table 2: Emendations in Copy "Blue I" of 114 Songs

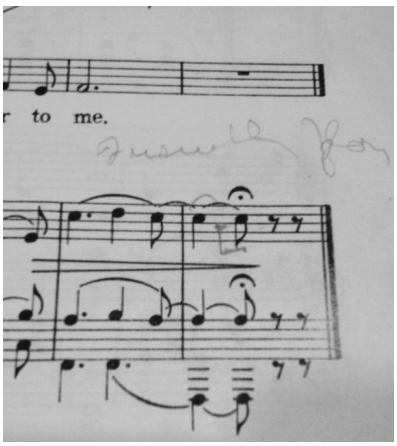
Afterglow	p. 86	Ives marks in pencil a "5" over the beam of five RH eighth notes over quarter note beats 32-33, and adds a quintuplet bracket in the top margin. (This is carried out in later editions.)
Down East	p.127	Ives marks in pencil in the last measure, RH, a^1 eighth note preceding and barred to the last c^2 eighth note, with a memo above: "I usually play." The tie between the last two c^2s appears to be changed to a slur to the a^1. (This is NOT carried out in later editions.)
The Old Mother	p. 185	In both mm. 41 & 42 Ives marks in pencil the LH 1st eighth note A as "#". (This is carried out in later editions.)

The musical emendations in "Blue I" are interesting because they show us two different processes at work. The emendations to "Afterglow" and "The Old Mother" are simply corrections to misprints. Had *114 Songs* been published with the help of an experienced editor, these misprints would most likely never have made it to press. The emendation in "Down East," however, shows us something deeper about Ives as a composer. This change, shown in Example 1, is musically significant because it adds a note to the reference to the hymn tune *Bethany* ("Nearer, My God, to Thee"). Peter Burkholder demonstrates that the entire vocal line of the tonal portion of "Down East" is paraphrased from *Bethany*. This paraphrase in the published version is C-D-C-C (with the last C tied, not rearticulated). During the course of the song explicit

[3] The songs that appear on this recording are "Vita," "The Side Show," "Cradle-Song," "At the River," "Thoreau," "The Circus Band," "Mists," "The Cage," "Rough Wind," "Mirage," "Harpalus," "The Children's Hour," "Night of Frost in May," "A Night Song," and "Two Little Flowers."

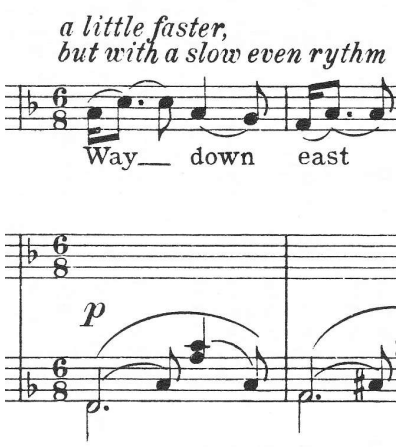
references to the hymn tune gradually emerge.[4] In this emendation, it becomes C-D-C-C-A-C, making the reference to *Bethany* much more explicit.

In addition to strengthening the reference to *Bethany* this emendation serves to tighten the structure of the tonal portion of this song. Example 2 shows the vocal line at the beginning of the tonal section. The result of the emendation shown in Example 1 is that the piano echoes the opening gesture of the vocal line. This a structural change to the song that affects the way we hear and remember it. It alters the relationship between the vocal line and the piano part. Additionally, the fact that Ives writes above this emendation the words "I usually play" means that as scholars or performers we must take this seriously, regardless of whether or not the note made it into subsequent editions. This is a direct statement from the composer regarding the way he heard and played the song, and this makes it a valid and viable way to play the piece today.



Example 1: Ives's pencil emendation in final measure of "Down East" from Copy "Blue I" of *114 Songs*.

[4] J. Peter Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven: Yale University Press, 1995), 330-333.



Example 2: Mm. 8-9 of "Down East" as it appears in *114 Songs*.

"Blue II" and "Green 2012" contain numerous musical emendations. All in all, fifty of the songs are affected. Some of these emendations are editorial corrections; others are significant changes to pitch, rhythm, or performance markings. Some of these changes are similar in nature to the example of "Down East" from "Blue I," while others are more involved and extensive. Interestingly, "Green 2012" is marked "Master Copy" in Ives's handwriting. The date of this marking is unknown, as is its ultimate significance, because not all of the emendations found in the "Master Copy" are carried out in later editions. However, it seems, at the very least, that at some point Ives took seriously the markings he made in this copy.

The discovery of these copies of *114 Songs* is significant, because it provides additional primary source documents for fifty songs (fifty-two, counting those in copy "Blue I"), all of which were unknown at the time that the critical edition of the songs, *129 Songs*, was published in 2004.[5] Many of these emendations confirm the editorial work that was overseen by H. Wiley Hitchcock in that impressive critical edition, but many of them also give new ideas or insights that may lead to different interpretations.

[5] Charles Ives, *129 Songs*, ed. H. Wiley Hitchcock (Middleton, WI: A-R Editions, 2004).

Table 3: Emendations in "Blue II" and "Green 2012"

Song Title	Blue II	Green 2012	Date Change	Notational Correction	Changes
August	x			x	x
At Sea		x			x
The Cage		x		x	XX
The Camp Meeting	x				x
Chanson de Florian		x			x
The Children's Hour		x			x
The Collection		x		x	
Cradle Song	x				title
December		x			x
Disclosure		x			x
Evidence		x	x		
La Fède	x				x + title
Feldeinsamkeit	x		x		chords written
Forward into Light		x		?	
The Housatonic at Stockbridge		x		x	
Hymn		x		x	
Ilmenau		x		x	
In the Alley		x			x
The Indians		x			x
The Light that is Felt		x			x
Lincoln, the Great Commoner		x		x	
Majority	x				XX
Marie		x		x	
Mists (II:2)		x		x	
The Old Mother	x				
Naught that Country Needeth		x		x	
Night of Frost in May		x			x
Night of Frost in May	x				x
Nov. 2, 1920		x		x	
The Old Mother		x		x	
The Old Mother	x				x
Omens and Oracles		x			x
On the Counter		x			x
"1,2,3"	x				x
Resolution	x				x
Rough Wind		x			x
Serenity		x			x
So May It Be		x	x		x

A Song--for anything		x			x
Songs my mother taught me		x			x
The South Wind		x			x
Tarrant Moss	x			text added	x
Tarrant Moss		x		text changed	XX+title changed
The Things our Fathers Loved		x		x	
Thoreau		x			x
Those Evening Bells		x		x	
To Edith		x			word change
Tom Sails Away	x				XX
Tom Sails Away		x			x
Two Slants		x		x	x
Watchman	x		x		
Weil' auf mir		x		x	
The White Gulls		x			x

Table 3 is organized to give an overview of the emendations that exist in copies "Green 2012" and "Blue II." For convenience the table is organized in alphabetical order by song title, rather than by page number. (An alphabetical index of *114 Songs* is provided in Appendix A.) The second and third columns show which copy of *114 Songs* contains emendations for a particular song. Songs that are emended in both volumes are given two rows. The fourth column shows which songs have been marked with corrected dates of composition. The fifth column shows songs with emendations that appear to be corrections of misprints or errors. The final column shows songs that have significant changes to pitches, rhythms, or performance markings. Those marked "x" have very few changes, while those marked with "XX" have extensive changes. This column also shows which songs have changes to their titles, texts, or other miscellaneous notations.

In addition to the emendations to the songs, "Green 2012" and "Blue II" contain a wealth of marginalia, as well as some writing on loose sheets of paper inserted into the books. These notes are potentially very helpful guides to understanding the value of these copies of *114 Songs*.

The front inner wrapper leaf of "Green 2012" contains an index of the emendations that appear throughout the volume. They are listed by page and measure, and give brief descriptions of the emendations, such as: "p. 142—bottom staff, 3rd meas (Ab) 2. 8s=1 quarter & 4th meas. V. =6/8." This wrapper page is covered from top to bottom in notes like this, Ives's shorthand for his emendations.[6] This page is helpful because it can be used to verify emendations in the music in places where the handwriting is difficult to read.

Some of the notes that are included tell us about Ives's relationship with his publishers. The following note, on a yellow lined 6"x9" loose sheet, was found inserted at page 37 of "Green 2012:"

> ~~most of the above mistakes were are the not engravers mistakes,~~ many of the above errata are not engraver's ~~errors~~ mistakes but ~~mistakes~~ errors in the original manuscript & some (due to the fact) (because) a 3rd proof was not corrected. This opportunity is taken to acknowledge the care, interest and fine workmanship, care & interest on the part of G. Schirmer Inc. (Publishers) N.Y.[7]

From this note, with its redundant words, and its lines crossed out, sometimes double-crossed out, we see the process by which Ives edited even the shortest texts that he produced. We also see that he is grateful for the work of the professional engravers, and that he is aware of the shortcomings of the materials he provided them. With this in mind, the importance of the musical emendations increases.

The back inner wrapper contains notes on suggested song groupings and orchestrations. These correspond to previously known notes describing the same song groupings, several of which were realized by Ives himself and by others (namely John Kirkpatrick, James B. Sinclair, and Kenneth Singleton). The complete versions are listed under "Orchestral Sets" in James B.

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[6] Copy "Green 2012" of Ives, *114 Songs*, inner front wrapper.

[7] In the 1922 printing of *114 Songs* there are three blank pages here, in place of "Grantchester," because a delay in copyright permission prevented its inclusion. The page from which this note is quoted has not yet been photographed and assigned a number in the Charles Ives Papers.

Sinclair's *A Descriptive Catalogue of the Music of Charles Ives*, and those that remain incomplete are listed under "Lost/Projected Works."[8]

The following chapters will investigate several of the most important emendations that appear in these volumes and discuss them in the broader context of Ives's compositional and editorial history. These emendations give a new and exciting perspective on the songs for scholars and performers alike. The information we gain from them fills in blanks in our knowledge of the songs from a historical and a practical angle.

[8] James B. Sinclair, *A Descriptive Catalogue of the Music of Charles Ives* (New Haven: Yale University Press, 1999), 64-84 and 597-660.

CHAPTER 2: "TOM SAILS AWAY" AND THE CASE FOR A VARIORUM EDITION

A comparison of the extant sources for "Tom Sails Away," including sketches, manuscripts and published editions overseen by Ives, as well as the 2004 critical edition *129 Songs* by H. Wiley Hitchcock, reveals a startling wealth of variants among the sources of "Tom Sails Away." Although a few of these variants are errors, such as rhythms that do not add up to a measure, or copyist errors that make it into an edition, the majority are valid musical expressions. *129 Songs* does not adequately address these variants in the text or in the critical commentary. The variant versions of "Tom Sails Away" are of such variety and significance that they warrant a variorum edition to serve both scholars and performers.

Composition and Meaning

Before diving into the source documents it is useful to understand the history of "Tom Sails Away" and its place in Charles Ives's life and work. The text and music are laden with meaning. The meaning shifts as Ives's evolving views on America's involvement in foreign wars creep into his revisions of this song. Charles Ives composed "Tom Sails Away" in 1917, basing it on music that was sketched around 1914 that is no longer known to exist. An annotation in the margin of one of the manuscript sources reads: "Scetch [*sic*] for a Vio. Sonata— MILKE— Oct 4—1914 looked at it—when on a visit to us in Redding Oct. 1914 was to put in 3rd—Didn't—too much for Milke—put it into this song Sep 1917."[1] In addition to the music from this lost source, Ives makes use of several important musical borrowings, one of which was a major hit

[1] Unpublished Ink Score from Charles Ives Collection at Yale University, (f6899), listed as **S3** in Table 3-1. The violinist was "Professor" Franz Milcke. A detailed and humorous description of his visit appears in Charles E. Ives, *Memos*, ed. John Kirkpatrick (New York: W.W. Norton, 1972), 70.

song: as J. Peter Burkholder observes, "the vocal line quotes George M. Cohan's song 'Over There' from that same year of 1917." Burkholder also highlights several more quotations, including "Columbia, the Gem of the Ocean," "Taps," and most prominently "The Old Oaken Bucket," which begins with the line, "How dear to my heart are the scenes of my childhood." The way Ives executes this last borrowing is fascinating: he quotes the text from "scenes of my childhood are with," and combines it with the music that accompanies "dear to my heart are the scenes." As Burkholder expains, "he quotes the second half of this line of text but the music for its first half, thereby invoking the words he does not quote: 'how dear to this heart.'"[2] The rest of the text, written by the composer, is in Wiley Hitchcock's words "not a lyric poem but a prose soliloquy, full of free association," and is sourced to a one-page ink draft version.[3]

There has been much speculation about what the song "Tom Sails Away" reveals about Charles Ives's views on World War I. Although this type of speculation can often have little bearing on a composer's music, in the case at hand it turns out to be of great significance, because a *change* in his perspective later in life allows us to draw some conclusions about the dating of certain important sources. Therefore we must confront elements of Ives's political views in relation to his biography in order to do justice to any critical edition of "Tom Sails Away." When Ives revised and edited "Tom Sails Away" for publication in *19 Songs* he made a small but important change to the text. Where the 1917 version of the song says "But today! In freedom's cause Tom sailed away," the revision says simply, "But today! Today Tom sailed

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[2] Burkholder, *All Made of Tunes*, 364. Incidentally, this song was quite popular in the nineteenth century, to the extent that there was a famous set of piano variations written on it by the American composer J. Albert Snow, which in turn contained quotations including, among other things, "Auld Lang Syne." See Neely Bruce, "Ives and Nineteenth Century American Music," in *An Ives Celebration: Papers and Panels of the Charles Ives Centennial Festival-Conference*, ed. H. Wiley Hitchcock and Vivian Perlis (Urbana: University of Illinois Press, 1977), 39.

[3] Hitchcock, critical commentary to *129 Songs*, 449. The ink draft of the text is from the Charles Ives Collection at Yale University, (f6895), listed as **S1** in Table 3-1.

away."[4] In their article "'Scarce Heard Amidst the Guns Below': Intertextuality and Meaning in Charles Ives's War Songs," Alan Houtchens and Janis P. Stout argue that this demonstrates "Ives's disillusionment with the Great War. . . . He was no longer sure that the war had been entered for the sake of freedom."[5] Houtchens and Stout further claim that "Tom Sails Away" proves that Ives is at best ambivalent about World War I even when he is writing the first version in 1917. Their conclusions are not supported by the evidence. They also consider "In Flanders Fields" and "He is There!," which Ives grouped with "Tom Sails Away" as *3 Songs of the War*.[6] The evidence they use to argue that Ives had an ambivalent stance towards the war is in fact the *antithetical* view. To believe that Ives was anything other than "in dead earnest" in the way he set the text of *In Flanders Fields*, one would expect to find some clear use of irony at the most important moment in the text, on the words "Take up our quarrel."[7] What we have here, far from a moment of irony, is a strong use of musical quotation that makes support for the war and for the allies clear. As Houtchens and Stout observe, "The singer calls out, *fortissimo*, 'Take up our quarrel' to the rousing last part of *La Marseillaise* . . . and 'America' is simultaneously heard in the piano part. Patriotic and militaristic fervor abounds."[8] It is important to consider Ives's specific choice of musical quotation. "America" is not only an important patriotic tune for the United States—it is also the tune of *God Save the King*, and therefore makes a statement of solidarity with the British and French allies at the same climactic moment.[9] The tone of "He is

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[4] Charles Ives, *Nineteen Songs* (New York: New Music Edition Corporation Publisher, 1935), 16-18, listed as **P2** in Table 3-1.
[5] Alan Houtchens and Janis P. Stout, "'Scarce Heard Amidst the Guns Below': Intertextuality and Meaning in Charles Ives's War Songs," *The Journal of Musicology* 15 (Winter, 1997): 84.
[6] Ives, *114 Songs*, Index.
[7] Joseph W. Reed, quoted from Houtchens and Stout, 68.
[8] Houtchens and Stout, 78.
[9] Although many Americans might not immediately make the connection to *God Save the King*, it is generally the name by which the tune is indentified internationally. For example, in the

There!" is even more clearly and unabashedly patriotic, and maintains an enthusiastic and morally high tone.

Yet even if one is unconvinced by the clear patriotic tones of "In Flanders Fields" and "He is There!," biographical evidence makes Ives's support for the war clear. He attempted to enlist in the Yale Ambulance Corps, and was frustrated and upset that they rejected him for medical reasons.[10] Furthermore, Ives wrote a broadside for Ives & Myrick that said:

> HOUSEWIVES!—Learn to do your own work . . . TRAVEL: Don't take long vacation trips. THE SOLDIER GIVES UP EVERYTHING! Except the fight. WHAT ARE YOU GIVING UP![11]

What should they be giving up? "Tom Sails Away" tells us. Far from showing ambivalence about the war on the part of the composer, it demonstrates the sacrifice that each family must make in order for the nation to succeed in the war effort. This discussion is relevant to the analysis of the available sources because it will help to place the emendations in "Blue II" and "Green 2012" in the context of the other available sources. If we can assume that it was not until many years later that Ives became disillusioned with the war, and that this change of text was made in the early 1930s in preparation for the publication of *19 Songs*, this will help us approximate the date for the undated sources.

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major Soviet monograph on Ives, Stepanikila Stefanivna Pavlyshyn, *Charlz Aivz* (Moscow: Vsesoyuznoe izdatel'stvo "Sovetskii Kompozitor," 1979), 104, the tune is listed *only* as *God Save the King*, in Russian "*Боже, храни короля*." This is significant because it shows Ives's keen sense of the international nature of the war effort, and his interest in finding the *right* patriotic song to quote for the situation. To their credit, Houtchens and Stout parenthetically observe that the tune is also known as "God Save the King" (p. 77), but they do not catch or capitalize on the significance.

[10] Jan Swafford, *Charles Ives: A Life with Music* (New York: W.W. Norton, 1996), 281.

[11] Ibid, 282.

Sources Old and New

Although many of Ives's songs have a short list of sources, the list for "Tom Sails Away" is extensive and complex. Table 4 documents all of the known, extant sources, including all relevant published and unpublished documents.[12]

Table 4: Sources for "Tom Sails Away"[13]		
Sources	**Description**	**f-numbers[14]**
S1	Ink draft of text	f6895
S2	Fragmentary Pencil Sketches	f1831, 6896-97
S3	Ink score, with note by Ives	f6898-99
S4	Lithograph (of copy by copyist 16 [ca.1917-1918]) included by Ives as the first in a bound volume of *Two Songs*	f6900-03
P1	*114 Songs*, #51, 112-14	
R	Ives's Copy E of **P1**, with emendations by Ives	f6185-87
S5	Proof sheets for **P2** with emendations by Ives, pp. 17-18 only	f6268-69
P2	*Nineteen Songs*, #7, 16-18	
B	Ives's Copy "Blue II" of **P1**, with emendations by Ives	
G	Ives's Copy "Green 2012" of **P1**, with emendations by Ives	
C	*129 Songs*, #87, pp. 263-266	

S1 and **S3** predate the publication of *114 Songs* in 1922. The sketches listed as **S2** include a possible fragment on the same sheet of music paper as an unrelated work (f1831), as well as a two-page sketch (f6898-99). These fragments appear to be *very* preliminary, and are unlikely to

[12] Regarding published versions: only the publications that involved the creation of a new edition are listed. Unrevised reprints from various collections are not listed here.

[13] Ives, *129 Songs,* 450. In order to simplify comparison to this critical edition I have adopted the abbreviations for all overlapping sources from H. Wiley Hitchcock's critical commentary (Ibid, 401). The description of these sources is adapted for this table from this critical commentary and from Sinclair, *A Descriptive Catalogue of the Music of Charles Ives*. **B** and **G** were unknown at the time *129 Songs* went to press, and are therefore not found in the critical commentary; according to Hitchcock's system they would be labeled **R2** and **R3**, but for the purposes of this paper it is more clear to refer to them by initials of the current source titles, "Blue II" and "Green 2012." **C** is used for the critical edition.

[14] The f-numbers are the frame numbers from the master microfilm of Ives's music manuscripts in the Charles Ives Collection at the Yale University Library. These numbers are used to identify each unique manuscript page.

seriously influence the outcome of a critical edition; however, as they are unique sources they should be included in this list and consulted. **S4** is a lithograph of a copy by one of Ives's copyists (copyist 16) circa 1917-18 to be included in a set called *Two Songs*. As Gayle Sherwood Magee argues, the fact that "Tom Sails Away" was professionally lithographed indicates "that Ives's interest in having his music performed and distributed escalated in 1917."[15] With the idea that for *Two Songs* Ives was working hard to create an edition that looked polished and professional, we can with relative safety assume that sources **S1-4** represent an attempt toward a single, consistent version of "Tom Sails Away" that resulted in **P1**. Therefore we can conclude that any discrepancies between **S1-4** and **P1** represent Ives's corrections (i.e., intentional changes) for **P1**, or mistakes in transmission (copyists' errors or engravers' errors) that went unnoticed when **P1** was published. Based on the above discussion of Ives's views on World War I in 1917, it is no surprise to find that all of these sources agree on the text discrepancy that appears in the later sources. In fact, **R** and **G** also contain the original version of the text, suggesting that the emendations in these volumes were made shortly after the initial publication, or at least at some point prior to the preparations for **P2**.

This is of the utmost importance, because it means that **B** is the only source in which the new text appears *in Ives's handwriting*! The new text appears in print in **S5**, and until now this was the only source predating **P2** that contains that new text. What does this tell us about the date of the emendations in **B**? Is **B** Ives's working copy that served as a first step towards the publication of **P2**? Is **B** a viable version in its own right? Is it possible that some of the emendations actually post-date **P2**, and that they represent Ives's thoughts about the song after

[15] Gayle Sherwood Magee, *Charles Ives Reconsidered* (Urbana: University of Illinois Press, 2008), 131.

that publication? Certainly all of these are possibilities. In a panel discussion on Ives's editing and emending, John Kirkpatrick said,

> Sometimes those added touches of his are real touches of genius, but sometimes they are his getting in his own way. You have to sort of tread lightly to find out which is which, but you can only do this when you know your sources pretty thoroughly and have done perhaps the inner equivalent of a conscientious and systematic comparison of sources. Then you have a right to try to see behind the notes and, as I naïvely say, "try to make like Charlie."[16]

In the case of Ives changing the text of "Tom Sails Away," it is clear that **P1** and **P2** both constitute valid versions, as Ives validates them himself. After all, he approved them both for publication. Furthermore, because there are two published versions that differ both in the text that is set *and* in a number of other musical details, one is left with the impression that there does not need to be *just one* correct version. It is important to remember that at the time Kirkpatrick made this comment there was an effort on the part of many editors of Ives's music to do the exact opposite of what most music editors do: to prepare editions that presented Ives's *first* version of a piece, rather than his final version, as one would expect. Kirkpatrick's quotation explains, to some extent, the reason for this: editors felt that since his editing came so many years after the initial composition of his pieces, that they were not necessarily in the original spirit of the piece, and therefore were out of place. However, H. Wiley Hitchcock quite correctly points out that

> For that first printing of *114 Songs*, Ives was effectively his own music editor—and, by definition, an inexperienced and unprofessional one. Not only did he serve as his own music editor, but the character and quality of the printed songbook, though superficially an exquisite job of music engraving, suggest very

[16] Alan Mandel with Lou Harrison, John Kirkpatrick, and James Sinclair, "Editors' Experiences," in *An Ives Celebration: Papers and Panels of the Charles Ives Centennial Festival-Conference*, ed. H. Wiley Hitchcock and Vivian Perlis (Urbana: University of Illinois Press, 1977), 68.

> strongly that Ives's proofreading was extremely skimpy and erratic, as was Schirmer's.[17]

This means that even if both versions are valid regarding change of text, both may still contain any number of errors in printing, musical notation, or any other details of publication. In **C** Hitchcock deals with the variant in text between **P1** and **P2** by means of an *ossia* in mm. 20-24. While this is certainly a logical solution for an edition that seeks to fit 129 songs into a single volume, it does not give each variant the independence and validity that is due. Nor does it take into consideration the thought that perhaps other individual sources that postdate **P1** constitute valid versions of their own.

The variety of the available sources, and the validity of each one, is certainly not unique to the songs of Charles Ives. In order to better understand how we might handle Ives's variant versions, it is helpful to look at how a similar situation has been handled with another important composer: Frédéric Chopin. According to Jeffrey Kallberg,

> Chopin revised inveterately. Individual manuscripts of his works overflow with cancellations and insertions; multiple autographs of the same compositions seldom agree; and the texts of editions issued "simultaneously" frequently diverge. Even after a work appeared in print he might in various ways alter the text. In sum, composition for Chopin was an open-ended process, unbounded by the nature and physical restrictions of the source or the limits of publication. Revisions made after initial publication are legion in the history of music. What distinguishes Chopin's attitude is that he was willing to allow different readings of a work to appear in print at the same time.[18]

How familiar this sounds to those familiar with the life and works of Ives! In an article dealing with problems with Ives's revisions, Drew Massey observes that, "Ives was a restless reviser who spent the final three decades of his life substantially reworking earlier works, seldom

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[17] H. Wiley Hitchcock, "Editing Ives's 129 Songs," in *Ives Studies*, (Cambridge: Cambridge University Press, 1998), 54.
[18] Jeffrey Kallberg, "The Chopin Sources: Variants and Versions in Later Manuscripts and Printed Editions" (PhD diss., The University of Chicago, 1982), 1.

composing new pieces."[19] Perhaps the most extreme case of this is the Sonata No. 2: Concord, Mass., 1840-60. Charles Ives himself went so far as to say that,

> Every time I play it or turn to it, [it] seems unfinished. Even the photostat transcriptions, as they stand, are not exactly as I play them now. . . . Some of the four transcriptions as I play them today, especially the first and third, are changed considerably from those in the photostat—and again I find that I don't play or feel like playing this music even now the same way each time. Some of the passages now played haven't been written out . . . and I don't know as I ever shall write them out, as it may take away the daily pleasure of playing this music and seeing it grow and feeling that it is not finished.[20]

Consider then that in this sense Ives's approach to playing his own piece is remarkably similar to Chopin's, who "at times tailored pieces for a specific audience, shaping readings to match the skills of a particular student or performer."[21] In his dissertation on the variant versions of Chopin's piano works, Jeffrey Kallberg finds numerous valid musical reasons for the choices made in each version, and asks, "Should variant readings for all manuscripts . . . be conflated into one text, or should the versions given to acquaintances stand apart from what was published by the composer?"[22]

In the case of "Tom Sails Away" the different versions were not for specific students or performers, but the question holds—should these different versions, each of which is different and interesting on its own, be conflated into one version? In his assessment of the sources for Chopin's *Waltz*, Op. 46, No. 1, Kallberg describes the corrections made regarding various performing details. "More than in any other realm of Chopin's compositional activity,

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[19] Drew Massey, "The Problem of Ives's Revisions, 1973-1987," *Journal of the American Musicological Society* 60, (Fall 2007): 614.
[20] Charles Ives, *Memos*, edited and with appendices by John Kirkpatrick (New York: W.W. Norton, 1972) 79-80. Of course one might argue that for Ives the *Concord Sonata* was an exception, and that not all of his pieces should be viewed as quite so variable. In many cases this would be true. However, in the case of "Tom Sails Away" the number and type of variants suggest that this is a good comparison.
[21] Kallberg, *The Chopin Sources*, 338.
[22] Ibid.

performance details were subject to constant revision, a fact that surely reflects the composer's own inclinations as a performer. Lengths of slurs are adjusted, pedals deleted, crescendos inserted, staccatos effaced: the list knows no end."[23] He also notes that, "most [revisions] concern refinements of detail," but that "relatively few affect broader structural issues."[24] The revisions that Ives continued to make in the various sources for "Tom Sails Away" are indeed of this nature. However, in addition to changing performance markings, Ives does make changes to pitch and rhythm. Still, on a structural level there are no major changes. It is the details that vary. In the case of Ives's revisions, however, there is the additional challenge of puzzling out what his revisions actually *are*, due to the messiness and occasional ambiguity of his handwriting, and the layering of disparate changes and corrections on a single manuscript. One is humorously reminded of the difficulties of deciphering a code, and yet, as John Chadwick has observed, "the differences must not be overlooked. The code is deliberately designed to baffle the investigator; the script is only puzzling by accident."[25] With this in mind, a look at the actual variants in the sources for "Tom Sails Away" is in order.

Performance Markings

Following Kallberg's example, it is helpful to begin with performance markings. By demonstrating the types of variant that occur in these markings, one can quickly get a grasp on the importance of the various sources. A useful place to begin is m. 13 of "Tom Sails Away," because there is so much variance in the dynamic markings Ives uses from source to source.

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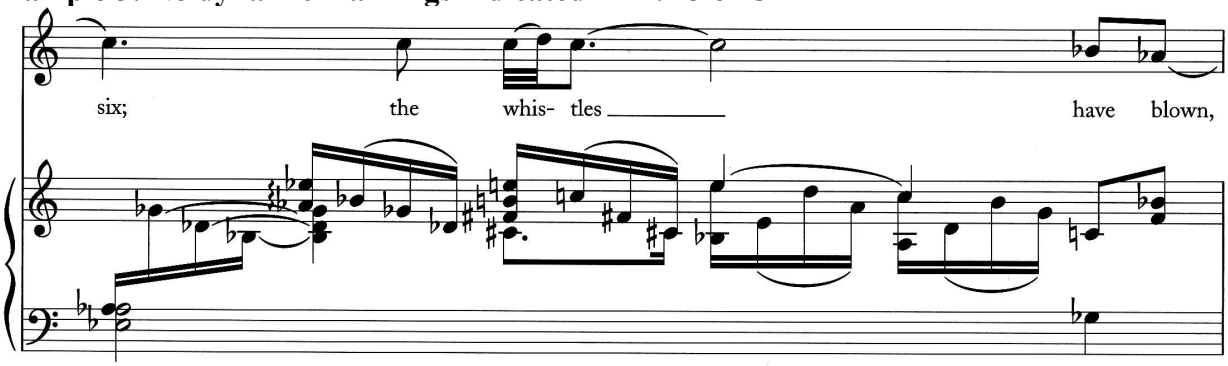
[23] Ibid., 302.
[24] Ibid., 308.
[25] John Chadwick. *The Decipherment of Linear B* (Cambridge: Cambridge University Press, 2003), 40.

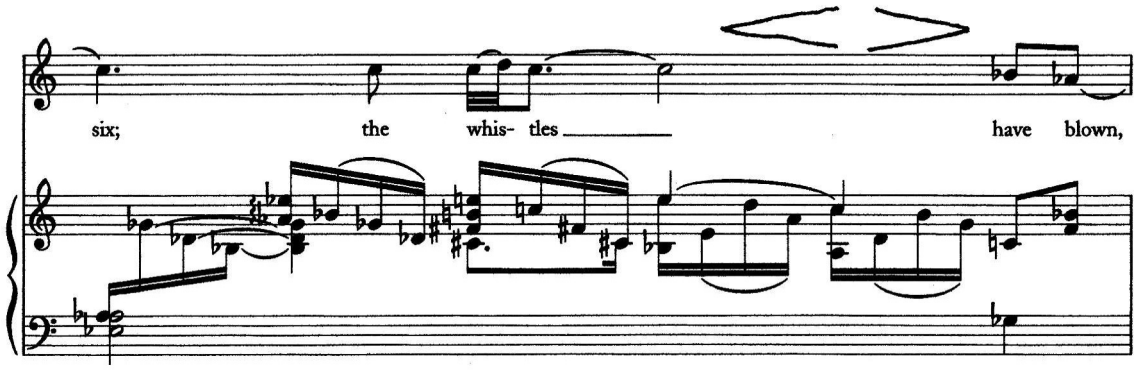
Example 3 shows m. 13 as it appears in **C**.[26] It is a surprise and disappointment that **C** presents this measure with *absolutely no dynamic markings*! One can only speculate that due to the multiple, conflicting variants, Hitchcock simply chose to leave them all out.

Example 3: No dynamic markings indicated in m. 13 of C



In **P1** dynamic markings are printed only in the vocal line, and indicate a crescendo-diminuendo, as seen in Example 4.[27]

Example 4: Dynamic Markings in P1

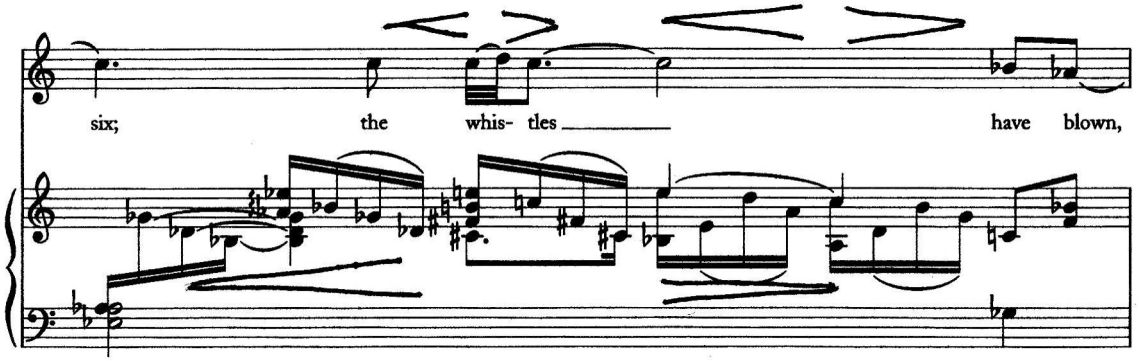


[26] Ives, *129 Songs*, 265. As if it were not already difficult enough to trace the variants in this song, an additional consideration is that the barring varies from source to source. For the purposes of this paper, all measure numbers will refer to those in **C**, which is the only source to include printed measure numbers. For the purpose of a variorium edition, it could be useful to represent these differences in barring. The barring in this song can be thought of as a performance marking, as it may be an indicator of divisions or *downbeats* in the music.

[27] For the sake of easy comparison, the dynamic markings for Examples 1-4 will be drawn in by the author on the measure as printed in **C**. There are other important differences among the sources in this measure; these examples demonstrate *only* the differences in dynamic markings.

There is a deeper level of detail reached in **P2**, where Ives adds dynamic markings for the piano part, as well as for the voice part, as seen in Example 5. As the example shows, there is a large-scale crescendo-decrescendo in the piano part, spanning the entire measure, while there are two separate sets of hairpins in the vocal line, one in the same place as in **P1**, the other above the turn on the word "whistles." This important difference adds a level of subtlety, showing the performers a precise way to shape the vocal line and accompaniment.

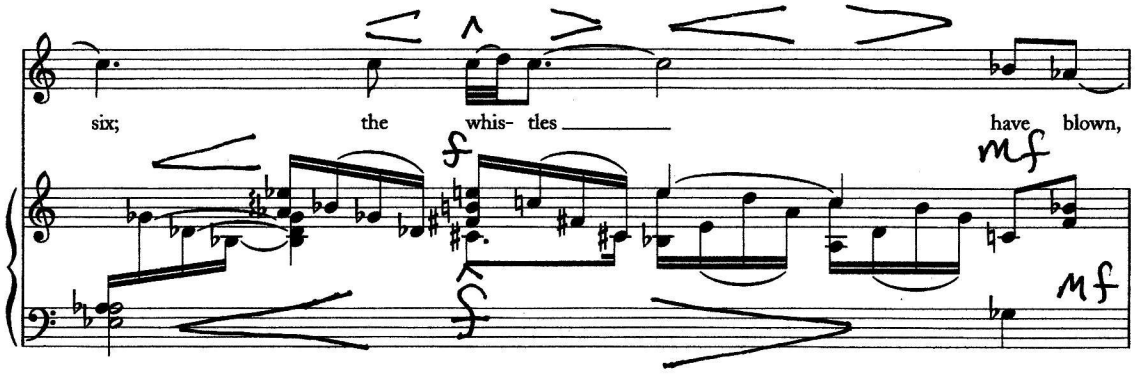
Example 5: Dynamic Markings in P2



From this example one gets a relatively clear sense of what Ives is looking to achieve in terms of the shape of the line.

However, as seen in Example 6, in **B** he is even more specific:

Example 6: Dynamic Markings in B



In addition to the markings in **P2**, **B** also has an opening hairpin under the word "six," that appears to apply to the vocal line (if it applied to the piano part it would be redundant with the opening hairpin seen in the lower stave of the piano part). Ives adds dynamic levels in both the vocal line and the piano: *forte* on beat 3, and *mezzo-forte* on beat 6. He also places accent marks in the piano and the vocal line on beat 3 at the height of the crescendo. The level of specificity achieved in **B** seems to indicate that Ives indeed had a particular effect in mind when he emended this song in "Blue II." This clear intent alone seems grounds enough to warrant a variant edition. It also clearly highlights the problem an editor faces when trying, as Kallberg says, to conflate all of the variant readings into one text.[28] It is surprising and disconcerting that the critical commentary in *129 Songs* makes no mention of the dynamic markings in the various sources. Although **B** was not available in 2004, the fact that even in the critical commentary the dynamic markings from both **P1** and **P2** are ignored completely is misleading.

What's in a Note?

Remaining for a moment on m. 13, consider some of the differences that go beyond dynamic markings. One change to pitch that applies to the later sources is a note in the piano chord on beat 3. **S3**, **S4**, **P1**, **G** and **R** all have a Bb in the chord in the treble stave of the piano; **S5**, **P2** and **B** (and **C**, as seen in the above musical examples) have a B-natural in its place. This may seem like a minor difference at a first glance, but within each other beat of the measure there is a Bb. Could this be an example of Maynard Solomon's accusation that Ives increased the dissonance many years after he compose his works, to make them seem more modern, in this

[28] Kallberg, *The Chopin Sources*, 338.

case creating a B-C-C# dissonance?[29] Certainly not. If anything it seems like an excellent simplification, as it creates a chord in the piano part built by stacking fourths, just like the Bb-Eb-Ab-Db-Gb that comprise beats 1–2 of the same measure, and other chords built on fourths that follow it. So in this case, the later version appears to be an emendation based on Ives's ear for harmony.

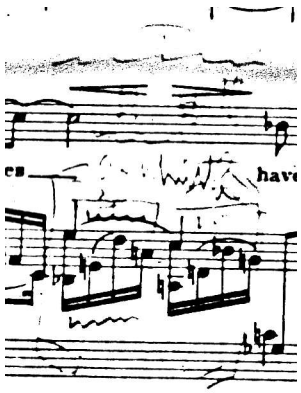
Another problem in this measure is the C# in beat 3 of the piano part. In all of the sources the first C# is an eighth note with no dot, and is tied to the second C#, a sixteenth note. The note values do not add up, and the sixteenth note appears to be a C-natural. In **C** Hitchcock wisely understood that the second note was in fact meant to be a C#, and that Ives had used the tie as a way to carry the accidental over to the next note. Turning back to Example 3 one sees that the tie has been removed, and the eighth note turned into a dotted eighth note, with a # before the sixteenth note. To make this type of correction one must indeed "tread lightly," and in this case Hitchcock has.[30]

Variant Obbligato

A fascinating variant that appears in this measure only in **R** is seen in Example 7. On beats 4-5, in addition to the hairpins that remain from **P1**, there is a major embellishment. Spanning the entire length of beats 4–5 there is a squiggly line above the hairpins in the vocal line, and above the squiggly line a fermata. Additionally, each of the sets of sixteenth notes in the piano part has a bracket above it. There is another squiggly line above and below the first group

[29] Maynard Solomon, "Some Questions of Veracity," *Journal of the American Musicological Society* 40 (Autumn, 1987): 443-70.
[30] John Kirkpatrick, quoted from "Editors' Experiences," in *An Ives Celebration: Papers and Panels of the Charles Ives Centennial Festival-Conference*, ed. H. Wiley Hitchcock and Vivian Perlis (Urbana: University of Illinois Press, 1977), 68.

of sixteenth notes in the piano part. Additionally, there is a double-line frame written in to bracket that portion of the piano part. Together the brackets, squiggly lines and fermata clearly indicate that the tempo should be held back here for something special. That something special is the whistle of the milk train. The words written under the vocal line appear to be "[train?] whistle." In very faint writing, in the same stave as the vocal line, several barely-legible notes are written in that appear to be the sound of the train whistle.



Example 7: Measure 13 of Tom Sails Away from R

This is an absolutely fascinating discovery, because of the possibility it represents in performance. It seems clear that these notes are not to be sung by the singer, who must crescendo and decrescendo on the syllable "-stles" during this time. These notes are also not to be played by the piano, as the pianist is busy enough with the part he has been assigned. What, then, is meant by these notes, shown in Example 8?

Example 8: Transcription of the pitches notated in Measure 13 of R

One likely answer is that in this variant Ives intends an *ad lib.* obbligato (perhaps a fife?) such as appears in the chorus of "He is There!" Considering the frequency with which such

obbligatos appear in Ives's music, and particularly because another of the *Songs of the War* calls for one, it seems entirely reasonable to present this variant as a viable performance option. It is again problematic that no mention of this is made in the critical commentary of *129 Songs*. Regardless, the variants in this measure alone demonstrate the need for an edition that takes into account the many possibilities that Ives has left for us.

Details and Structure

One of the most varied places among the extant sources is mm. 18–19.[31] In earlier sources through **P1** this is written as just one measure, and in later sources there are attempts to divide it logically with a bar line. In addition to dividing the measure into two, Ives's changes include pitches, rhythms, note values and performance markings. An interesting place to begin addressing this complex spot is with the highest note. There are three different possibilities for the top note: in **P1** it is A, in **P2** it is A#, and in **B** and **G** it is B. In each version Ives arrives at the top note by way of an ascending scale. In **C** the scale is duplicated from **P2** (again, no footnote to explain why A# instead of A), which seems reasonable, as the barring and rhythmic notation is also taken from **P2**.

The information found in **B** and **G** is totally different. **B** has several layers of pencil marks that show the composer working out details of pitches and rhythms for the ascending scale. The markings for the top note conflict, and it is not clear whether his final decision was to make the top note A# or B, as there are several layers of writing and erasing. However, one possibility that remains open (and unpublished!) is that the top note is in fact B. If the evidence for this in **B** alone is not enough to consider this a viable option, there is one more piece: the sole

[31] Reminder: All measure numbers refer to **C**.

emendation on this page in **G** is a note that says, "B not A." This demonstrates that on at least two separate occasions Ives wanted the top note of the scale to be B.

What, if anything, does this have to do with structure? Frequently the top note of a piece has some structural significance, and it is worth considering the possibility here. This song contrasts the pleasant memories of childhood with the present loss of Tom. Structurally, Ives uses the present time as a frame built on musical quotations, and memories of the past form the middle section, built on original music, as show in Table 5.

Table 5: Quotation in "Tom Sails Away"

Sec.	Mm.	Time	Text	Quotations
X	1–2	Today	Scenes from my childhood are with me...	The Old Oaken Bucket
Y	3-19	Past	I'm in the lot...	N/A
X'	19–25	Today	But today... for over there... Scenes from my childhood....	Columbia, Gem of the Ocean Over There The Old Oaken Bucket

The two sections that form the musical frame of the song, here labeled *X* and *X'*, are built on quotations from well-known songs of the time, and take place in the present tense.[32] Ives chooses these quotations for specific musical and textual reasons, and as Peter Burkholder points out, "knowing the songs quoted and the words associated with them adds a deeper and more precise level of meaning."[33] Section *X* quotes from the melody and from the text of "The Old Oaken Bucket." Ives begins the vocal line with the words "Scenes from my childhood." He artfully leaves out the first line of text from the original song, "How dear to my heart are the scenes of my childhood," but quoting the melody that accompanies it, thereby leaving it to the listener who knows the song to fully understand the meaning of the quotation. This, as

[32] This discussion uses *X* and *Y* in place of the usual *A* and *B* in order to avoid confusion with other symbols.
[33] Burkholder, *All Made of Tunes*, 364.

Burkholder writes, "nicely captures the tradition, among families in New England and elsewhere, of leaving the most important feelings unspoken."[34]

Section *Y* comprises the memories from childhood, and runs from m. 3 through the ascending scale in m. 19 discussed above. Section *X'* returns to the present day. The last two measures of the song recall the music and text of section *X*. Considering these sections in terms of musical quotations, what is the relationship between *X* and *X'*? Ives's use of quotation suggests an interesting possibility. At first glance it appears that the quotation in the piano of "Columbia, Gem of the Ocean" beginning at m. 20 peters out on the B in m. 23 while the vocal line quotes "Over There." In his analysis, Bentley Layton astutely claims, however, that the quotation continues over the fermata, and ends on the A# of m. 25.

> The music for the next line suddenly quotes "Columbia the Gem of the Ocean." . . . The phrase finishes in the piano, while the voice trails off, with the opening bars of George M. Cohan's then-current war song, "Over There." This prepares for a brief recapitulation (a half step lower with motivic alteration) of the text and music from measure two. The final A# of the piano quotation (second phrase of "Columbia") does not come until the moment of the recapitulation (after the fermata), thus the quotation reinforces the structural connection of the recapitulation with the preceding section.[35]

This means that the end of "Columbia, Gem of the Ocean" overlaps with the beginning of "The Old Oaken Bucket" in m. 24 (the melody implies a half cadence). The melodic notes in question are B and A#, two of the possibilities for the top note of the scale that ends *X*. Should one hear this top note in relation to the key of the quotation (B major)? If so B is quite effective. Perhaps the most important thing to take from this discussion is that A, A# and B are all effective notes on which to end the scale in m. 19, and each one should be presented as an option to the performer.

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[34] Ibid.
[35] Bentley Layton, "An Introduction to the 114 Songs" (B.A. Thesis, Harvard University, 1963), 117.

Where to Go from Here?

The examples presented in this chapter are a scratch on the surface. In "Tom Sails Away" there are so many variants that no single version can represent all of the valid options. As the discussion above has shown, there is no reason to think that there is a single *correct* version. Rather, there are several variants, each of which deserves to be known and considered. As Ives himself wrote in the "Postface" to the collection, "A song has a *few* rights the same as other ordinary citizens."[36] In the spirit of letting each song be an individual that can grow, change and be different ways on different days, a variorum edition of "Tom Sails Away" is in order. This edition could easily support three discrete versions of the song, with minor differences from these discrete versions shown by means of an *ossia*.

It will be important for performers and scholars in the future to have a resource that presents significant variants in a practical way. This may be particularly important for those performers who, like Ives, believe that there is more than one way to sing and play a song. In creating such an edition the layout or method of presentation may vary from song to song, based on the nature and number of variants. Regardless of how this will be accomplished, the study of the sources for "Tom Sails Away" clearly shows that there are wonderful discoveries to be made not only in the new-found sources used for the present edition, but in those that have been available already for many years as well.

[36] Charles Ives, "Postface," in *114 Songs* (Redding, Conn.: C.E. Ives, 1922), 262.

CHAPTER 3: "MAJORITY" AND THE DIFFICULTIES OF A PIANO REDUCTION

On the first page of music in *114 Songs* one is confronted by a shocking page of piano writing that goes well beyond the average American songbook of the 1920s in its harmonic language, technical requirements, and overall appearance. This piece of music is "Majority." According to Larry Starr, the song "opens with a long piano introduction, thrusting the listener immediately into an unmetered, thickly textured, disjunct, dissonant, and nontonal music of exceptional complexity."[1] This is of course no accident; Ives was aiming to shock his audience. Most likely the desire to shock was rooted in the years of near-constant rejection Ives suffered as his works were heard (or misheard) by professional musicians and amateurs alike. It is worth quoting in full Ives's explanation of his choice to open his songbook with such a piece:

> Another instance of how opinion, remarks, etc., which to the recipient seem either stupid or unfair, will cause one to do something that his better judgement knows it's not quite best perhaps to do—was the way some of the "old ladies" purred out about playing the piano with a stick—"and how just terribly inartistic to have octaves of all white or black notes as chords of music!" The book of *114 Songs* was to start with the second one on page 6, Milton's *Evening*. But the "ta-tas" etc., above, made me feel just mean enough to want to give all the "old girls" another ride—and then, after they saw the first page of *The Masses* as No. 1 in the book, it would keep them from turning any more pages and finding something "just too awful for words, Lily!" I know for a fact that this is exactly what one lady did—and her wastebasket, not mine, was the one right place for that book![2]

This description gives the impression of a highly modern piece, specifically written to exploit the unusual capabilities of the piano as an instrument. First of all, the fact that the enormous tone clusters fall entirely on either white keys or black keys seems more like a concession to the way

[1]Larry Starr, *A Union of Diversities: Style in the Music of Charles Ives* (New York: Schirmer Books, 1992), 133.
[2] Ives, *Memos*, 126-127. "The Masses" was the original title of the song, though in *114 Songs* it is called "Majority."

the maneuver must be executed, than to a particular pitch-content requirement. Second, the lack of meter and sparsity of barring seems better suited to a solo instrument than to an ensemble.

However, despite the shocking (yet strangely idiomatic) appearance of this piano score, "Majority" was originally conceived for another medium entirely. Like several of the *114 Songs*, "Majority" is a piano reduction of a larger instrumental piece, in this case a work for unison choir and large orchestra called "The Masses." "The Masses" was composed in 1915 and arranged for piano and solo voice (and retitled) for *114 Songs* in 1921.[3]

Although the piano techniques called for in this song are impressive and effective (most obviously, the use of the entire forearm, or as Ives suggests in the above passage from *Memos*, a stick, to play enormous all-white-key or all-black-key tone-clusters) there is good evidence that Ives was never fully satisfied with the first reduction as a song for solo voice and piano. A note on the very first page of *114 Songs* reads, "Preferably for a unison chorus; it is almost impossible for a single voice to hold the part against the score."[4] Although for a professional operatic voice this is not the case at all, the instruction suggests that Ives heard this piece on a scale larger than that of a single voice. According to Henry Cowell, however, "in the song *The Majority* he [Ives] believes that if the accompaniment is played as loudly as he wishes it to be, it will drown out any solo singer, so he recommends that the vocal line be taken by a unison chorus."[5] In any case, there have been numerous successful performances with solo voice in the concert hall and on recording in the twentieth and twenty-first centuries. However, due to the populist nature of the

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[3] Marginal note in Ives, *Nineteen Songs*, 42. Whether these dates are accurate is uncertain, but they are certainly close—in his footnotes to Ives, *Memos*, 112, John Kirkpatrick suggests that the music may have been composed originally in 1914; in *A Descriptive Catalogue of the Music of Charles Ives* Sinclair writes "Arranged from music composed c1916."

[4] Ives, *114 Songs*, 1.

[5] Henry and Sydney Cowell, *Charles Ives and His Music* (Oxford: Oxford University Press, 1955), 181.

text, and the density of the score, a larger ensemble might impart the spirit of the text more effectively.

A second indication that Ives was unsatisfied with the initial piano reduction is that in his 1935 revision, published in *Nineteen Songs*, Ives added several important musical elements from the orchestral version that were left out of the 1921 reduction. Furthermore, although the required piano techniques remain unexplained in *114 Songs*, in an endnote to *Nineteen Songs* Ives writes,

> This is an arrangement, in part, of a score for orchestra and chorus. The group of notes within the form-lines were for various instruments in the score, and used as a kind of mass-tonal percussion part. It is difficult to reproduce this with piano alone and it is better if an extra player or another piano may play in some places. Unless there are two pianos, beginning with the last two enclosed chords on the third brace of page 38 until the last measure of that page, the five highest notes only may be played by the right hand. From the third, through the sixth measure, on page 39, the lowest bass-line may be omitted unless there are two players. At page 41 there is an omission of three stanzas which could not be arranged for piano and one voice. In some places the score had to be considerably reduced.[6]

This commentary is helpful in understanding Ives's goals for the performance of this song. Because the piano writing is so dense, his ideal performance requires two pianists (ideally on two pianos). The bass line that Ives discusses is one of the musical elements that was not included in *114 Songs*, but was restored from the orchestral score during the process of editing and revising for *Nineteen Songs* in 1935.[7] In any case, it appears that in *114 Songs* Ives created a piano reduction that captured as much of the orchestral sound as seemed possible to him at the time, but then found ways to include several more elements as he prepared the publication of *Nineteen Songs*. The evidence for this is in the sources for the critical edition, namely Ives's own copies A and G of *114 Songs*, and the proofsheets for *Nineteen Songs* with Ives's corrections. All

[6] Ives, Endnotes to *Nineteen Songs*, 52.
[7] Ives, *Nineteen Songs*, 39.

of these show the process of adding, bit-by-bit, material from the original score back into the piano reduction. Is the version that Ives published in *19 Songs* the final say? The emendations in copy "Blue II" of *114 Songs* suggest that perhaps Ives hoped to add more still.

Is Less Really More?

Larry Starr argues that, "'Majority' may be cited as an example of a work whose overall form is determined by stylistic simplification."[8] Furthermore, he claims that, "It must have been very important to Ives that he find an original and convincing formal shape for this ambitious populist credo. The plan that evolved demonstrates a gradual simplification of style from the beginning of the piece right up to the final chords."[9] In the ensuing discussion, Starr demonstrates that each phrase of text is accompanied by a musical style that is in some way simpler than what precedes it. This is a compelling argument, as the song begins with tone clusters of gargantuan proportion, and ends with a triadic progression from a C major chord to an F major chord. Similarly, it progresses from an unmetered, unbarred introduction, to sections having strong meter and regular rhythmic patterns. Although there is a return to dissonance at the end of the song, Starr views the clusters and dissonant chords as a sort of summary of

> the stylistic journey that has brought it to this point. A black-key tone cluster akin to those heard right at the beginning of the piece is played several times in the measures just before the song's conclusion, and the white-key chords played by the left hand are also obviously cluster-like. In the last three measures, a chromatic progression of triads and a dense chord reminiscent in sound and structure of many heard earlier in the piece, directly precede the two cadential chords.[10]

[8] Starr, *A Union of Diversities*, 133.
[9] Ibid.
[10] Ibid, 135.

Although one cannot deny that evidence for Starr's analysis is based on accurate observation of the score, it seems difficult to reconcile some aspects of this with Ives's own words about the song.[11] If Ives's idea of what Starr calls "an original and convincing formal shape" were indeed based on a relatively linear simplification of style, then how could we reconcile this with Ives's own note, quoted above, stating that "at page 41 there is an omission of three stanzas which could not be arranged for piano and one voice" and that "in some places the score had to be considerably reduced?"[12] The omitted section falls towards the end of the song, and, had it been included, would give "Majority" an entirely different formal shape. It is important also to notice Ives's choice of words. He says, "could not be arranged," and "had to be considerably reduced." This implies that he *would have preferred* to include the stanzas if they *could have been* arranged, and *would not have reduced* the score so much if it did not *have to be*. It appears then, that practical concerns regarding performance with solo voice and piano dictate the formal structure of "Majority" more than the desire for a particular structure. The technical difficulties of transcribing the orchestral music for piano have redefined the structure.

Further evidence of Ives's dissatisfaction with the piano reduction appears in Ives's letters, notably in his correspondence with Aaron Copland. Copland had proposed to write an article about Ives's songs in *Modern Music* in 1933, and had sent Ives a list of questions about the songs. In a letter dated October 10, 1933 (in his wife Harmony Ives's hand; she wrote on his behalf when his health was lagging), Ives answered:

> The trouble with some of my songs is that they were not originally written as such—at least not for one nice voice & piano. Several were arranged when the book was published and some of these were reduced and weakened in the process. For instance, the first song ["Majority"] was originally for a large chorus and

[11] It is also worth noting that all musical examples in Starr's book are taken from *114 Songs*, rather than from Ives's revised version in *Nineteen Songs*.
[12] Starr, *A Union of Diversities*, 133 and Ives, Endnotes to *Nineteen Songs*, 52.

> orchestra and contained two sections omitted in the book arrangement. This was composed several years before the book was published.[13]

If in fact the version in *114 Songs* is "weakened," and, as Ives continues later in the same letter, in *19 Songs* "occasionally more of the score is put into the piano part," then we see that Ives is struggling to make a large concept fit a small medium. To better understand this situation, and to see how one might prepare a stronger performing edition of "Majority," we can look to other examples in Ives's oeuvre. By considering some of Ives's other songs based on instrumental works, we may find clues for how best to realize the potential of the orchestral effects in a piano arrangement. This is especially true of the songs that "were adapted from old scores composed with no idea of transmigration—as 'Tolerance,' 'The Housatonic at Stockbridge' and those from symphonies, sonatas etc."[14] There are methods by which Ives transformed instrumental works into songs, which have been analyzed and categorized by Felix Meyer.

Models of Ives's Piano Reductions

Felix Meyer observes that Ives's piano reductions fall into three major types, depending on the length and complexity of the works on which they are based. He calls these three types *adaptation*, *transformation*, and *recomposition*.[15] An example of the simplest type, *adaptation*, is "The Cage." Arranged from a movement of *A Set of Pieces for Theater or Chamber Orchestra* called "In the Cage," Felix Meyer observes that "The Cage" represents the simplest type of song arrangement, as Ives has only minimally intervened in the substance of the original piece, and

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[13] Tom Owens, *Selected Correspondence of Charles Ives* (Berkeley: University of California Press, 2007), 188.
[14] Ibid.
[15] Felix Meyer, "Adaptation—Transformation—Rekomposition: Zu einigen Liedbearbeitungen von Charles Ives," *Archiv für Musikwissenschaft* 60 (2003), 115.

has largely limited himself to adapting the existing composition to the medium of voice and piano.[16] Because the source material is scored for a small ensemble, Ives was able to include nearly all of the salient features of the texture without significant alteration or compromise. According to Meyer it is therefore a relatively straightforward adaptation of the original piece for different performing forces.

More complex than *adaptation* is *transformation*, in which source material is reordered and reorganized to make a song that fits together logically. Meyer uses "The Camp-Meeting" as a model of this type. It uses material from the third movement of Ives's own Symphony No. 3.[17]

The most complex is the *recomposition* type, such as "From 'Paracelcus,'" which Ives freely recomposed using material from the "Robert Browning Overture." Meyer argues that the formal structure of "From 'Paracelcus'" is based on what Larry Starr calls "stylistic complexifying."[18] (Recalling the above discussion of Larry Starr's observations, one can see that this is the inverse formal structure that was assigned to "Majority," which was labeled as "stylistic simplification.") However, an examination of the score suggests otherwise. The piano introduction seems to be stylistically the most complex part of the song, and some of the simplest, basically homophonic music, occurs on the last page. Throughout the song there are several different styles, but it is not clear that they progressively increase in complexity.

Where does "Majority" fit in this model? The music from "The Masses" is too complex to be transcribed in a straightforward way for piano and voice alone, and as discussed above, there are sections omitted entirely. However, it fundamentally follows the structure of the

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[16] Ibid., 119. Paraphrased from Meyer, who says "The Cage" "repräsentiert den einfachsten Typus einer Liedbearbeitung, da Ives hier nur minimal in die Substanz des Ursprungsstücks eingegriffen und sich weitgehend darauf beschränkt hat, dessen Tonsatz für Singstimme und Klavier einzurichten bzw. zu adaptieren."
[17] Ibid., 124-26.
[18] Ibid., 133.

original piece, and does not involve any significant reordering or reorganization. Therefore, although the piano part is certainly recomposed to work on that instrument, the underlying form is closest to the *adaptation* model. This is a significant observation, as it implies an attempt on the part of the composer to render the orchestral music of the original piece into a working piano version to the greatest extent possible.

The Housatonic at Stockbridge

To see how Ives's most complex orchestral sounds can be realized on the piano in the form of a short song, we can turn to one more example: "The Housatonic at Stockbridge." This song is another arrangement of an instrumental work, which Larry Starr uses as an example of Ives's layering technique. In the performance notes in *114 Songs* Ives writes that

> the small notes in the right hand may be omitted, but if played should be scarcely audible. The song was originally written as a movement in a set of pieces for orchestra, in which it was intended that the upper strings, muted, be listened to separately or sub-consciously as a kind of distant background of mists seen through the trees or over a river valley, their parts bearing little or no relation to the tonality, etc. of the tune. It is difficult to reproduce this effect with piano.[19]

What does this performance note tell us about the song? Here Ives's note applies to the piano arrangement, which attempts to reproduce on the piano an already reduced set of layers compared to the orchestral version. In fact, the layers in the orchestral version are so much more complex, that Larry Starr says "the sense of harmonic, rhythmic, and textural separation between the two stylistic layers in the orchestral version of 'The Housatonic at Stockbridge' is much more profound than in the version for voice and piano."[20] Furthermore, in discussing Ives's piano version of the upper layer (which Ives goes so far as to suggest leaving out, as noted above),

[19] Ives, *114 Songs*, 31.
[20] Starr, *A Union of Diversities*, 121.

Starr says that "indeed, in the orchestral version, this upper layer is *itself* a layered style, consisting of both diatonic and chromatic elements, and providing a good example of a composite style that is, in context, perceived as a unit."[21] Is it possible to include more of these layers in the piano version than Ives did? John Kirkpatrick believed so, as is evidenced by his own arrangement of the song for voice and piano.[22] Unlike Ives's published arrangement, which simplifies the texture greatly to make it easier to perform on the piano, Kirkpatrick's attempts to include as many details from the orchestral score as possible. This leads to a very dense and complex piano score, with several layers at different dynamic levels, and with very rapid, pianissimo passagework within each larger beat.

With Kirkpatrick's ink score there is also a pencil draft that shows an intermediate step in the process of arranging the song.[23] It appears that Kirkpatrick began by copying Ives's arrangement from *114 Songs*, and then began to add layers successively, making sure that each layer was playable on the piano before adding more. Some sections of this pencil draft are fully worked-out, while others are incomplete. The final product that Kirkpatrick creates in his ink score is an amazing achievement, in that it presents an effective piano version of "The Housatonic at Stockbridge" that comes far closer to the original orchestral work than Ives's own piano version.

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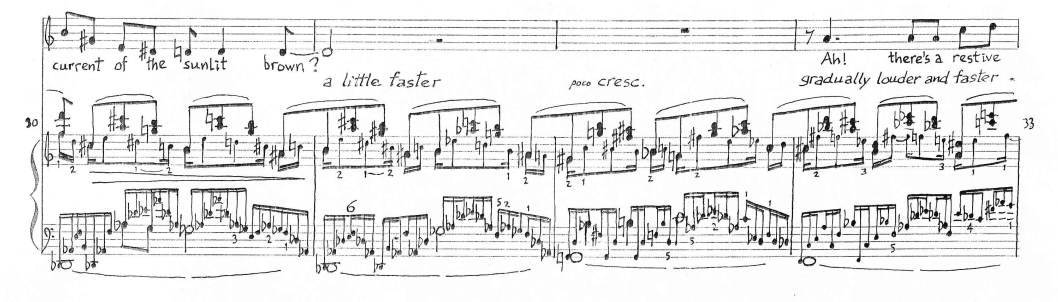
[21] Ibid, 120-121.
[22] Unpublished ink score; located at the Yale University Music Library, John Kirkpatrick Papers, MSS 56, Box 77, Folder 732.
[23] Unpublished pencil sketch; located at the Yale University Music Library, John Kirkpatrick Papers, MSS 56, Box 77, Folder 732.



Example 9: Excerpt from "The Housatonic at Stockbridge," arr. Kirkpatrick

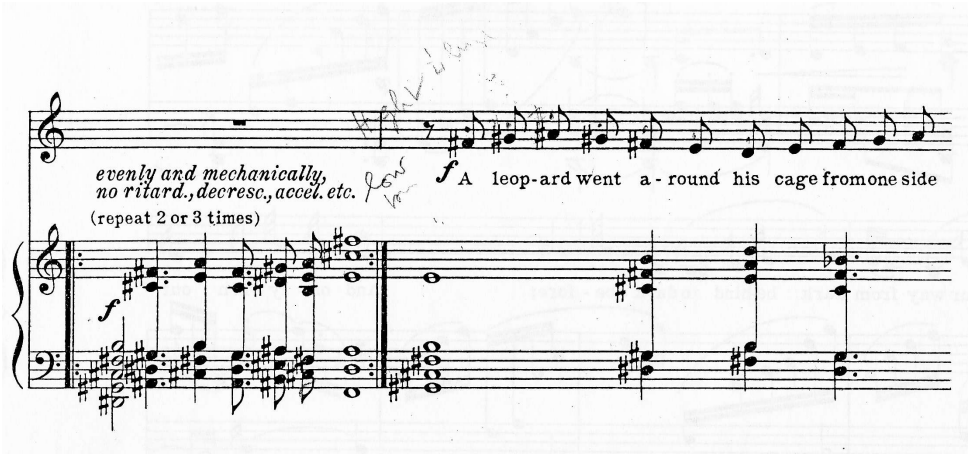
In examining Kirkpatrick's piano arrangement, one must ask whether it is in fact possible to execute it on the piano with the intended effect. Ives himself was no slouch on the piano, and found it difficult to reproduce the simplified effect that appears in *114 Songs*. The difficulty lies not in reproducing the notes, but in reproducing them so softly, and with such a sense of distance, that they are truly heard as a layer removed from the song. The difficulty of producing this effect is greatly magnified in Kirkpatrick's version, which attempts to render the upper string parts from the orchestral version in far more detail. In reality, this version is probably not accessible even to many very accomplished pianists. Yet, the subtlety of voicing required to produce the desired effect is comparable to some of the virtuoso piano music of its day (take for example Leopold Godowsky's *Studies after Chopin*, or the operatic fantasies of Ferruccio Busoni). Ives often spoke of the piano virtuosos with contempt, because he found their attempts to charm and impress audiences to be vapid and unmusical. However, if one of the small handful of pianists who had the greatest finesse and dynamic control had applied his skills to "The Housatonic at Stockbridge," one can imagine that an arrangement including more of the upper string layers would have pleased Ives.

How does this relate to "Majority?" In "Majority" and in "The Housatonic at Stockbridge," Ives the arranger is at odds with Ives the composer. In the versions of both of these songs that appear in *114 Songs*, Ives the arranger has made major concessions based on what he

think is *playable* on the piano. From John Kirkpatrick's arrangement of "The Housatonic at Stockbridge" we learn that it is possible to create a piano arrangement that is more representative of Ives's original version than the arrangement Ives himself made for publication. It is clear both from Ives's editing in *Nineteen Songs* and in "Blue II," as well as from his letter to Copland, that Ives the composer was not completely satisfied with the work of Ives the arranger. Therefore it seems in accordance with Ives's wishes that the thus-far unknown editing in "Blue II" be included in future performing editions of "Majority," so long as the pianist (or *pianists*, as Ives's note in *Nineteen Songs* suggests) are up to the challenge.

CHAPTER 4: OUT OF THE CAGE

There is a curious pencil marking in "The Cage," on page 144 of copy "Green 2012" of *114 Songs*, that says "High V 1/4 High." Below this, and next to the printed vocal line, Ives writes "low voice." This is shown below in Example 10. It is a long-standing convention of vocal music, and of song repertoire in particular, to transpose songs into the key most suitable to the voice of the singer. Therefore, on a first glance, it seems that Ives is simply indicating that this key is suitable for mezzo-sopranos, baritones or basses, and that a tenor or soprano might sound best if the song were transposed up a fourth. However, a closer look at the way the song is built, at its sources, and at other works that use similar techniques suggests that there is more to the story.



Example 10: Ives's Emendations in "The Cage" from "Green 2012"

Charles Ives wrote that "The Cage" was proof "that a song does not necessarily have to be in one key to make musical sense."[1] What exactly did he mean by this? Neither the vocal line nor the accompaniment is *in a key*. And yet, they both follow regular patterns that make the song comprehensible both melodically and harmonically. Larry Starr observes that "the piano part . . .

[1] Ives, *Memos*, 55-56.

is based principally upon chords build from stacked perfect fourths. The vocal line consists almost entirely of whole-tone scale segments, and alternates pitch groups chosen from one of the two whole-tone scales with pitch groups chosen from the other."[2]

What, then, are we to make of Ives's marking in "Green 2012" that says "High V 1/4 High?" It would be normal in vocal music to transpose a song up or down to suit different voice types. However, one would normally expect that the accompaniment would be transposed by the same interval as the vocal line. In this case, Ives marks noteheads up a perfect fourth for the first seven notes of the vocal line, but makes no indication that the piano part should be transposed up with it. It appears that Ives is suggesting that a second voice be added, in parallel fourths above the printed vocal line. For confirmation of this, one need look only as far as Ives's own *Set for Theater Orchestra*, which begins with a movement titled "In the Cage."[3]

"In the Cage" is scored for oboe (or flute, ad lib.), English horn, timpani, piano and strings. The timpani plays a repetitive rhythmic figure on the tritone A-D#; the strings play the chords that appear in the accompaniment of the song; the piano, used sparingly, plays only a few important chords; the melody is played by the oboe and English horn. What is unusual is that the oboe and English horn play the melody *in parallel fourths* for most of the piece. The English horn plays the pitches that correspond to the vocal line of "The Cage," while the oboe plays a perfect fourth above that. In this example the English horn will generally be heard as the dominant voice, because the instruments have a very similar timbre, but the English horn plays *f* while the oboe plays *pp*. However, both instruments are clearly audible throughout, and the melody belongs to both of them—not only to the lower voice. Example 11 is an excerpt from "In

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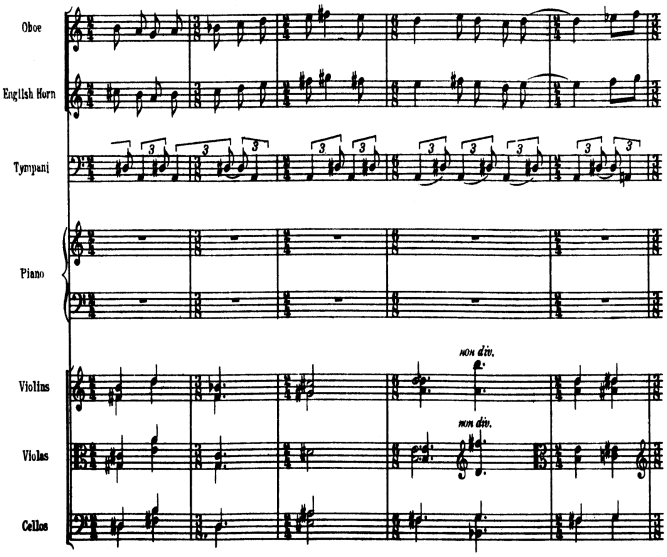
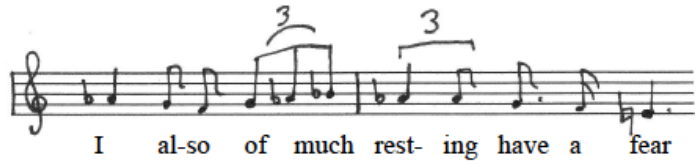
[2] Starr, *A Union of Diversities*, 127-128.
[3] Charles E. Ives, *A Set of Pieces for Theater or Chamber Orchestra* (San Francisco: New Music Society of California, 1932), 2-3.

the Cage" that demonstrates this relationship. The English horn sounds a perfect fifth lower than notated.



Example 11: Charles E. Ives, excerpt from "In the Cage"

This is not the only place in Ives's orchestral repertoire where such a situation occurs. In the orchestral version of "The Housatonic at Stockbridge" there is a section where, similarly, the melodic line that appears in the eponymous song is doubled a perfect fourth higher.[4] Example 13 shows the climactic moment, beginning at Rehearsal H, where the horn and the trumpet play the melody in parallel fourths. In this example the horn is in F, and the trumpet in Bb.

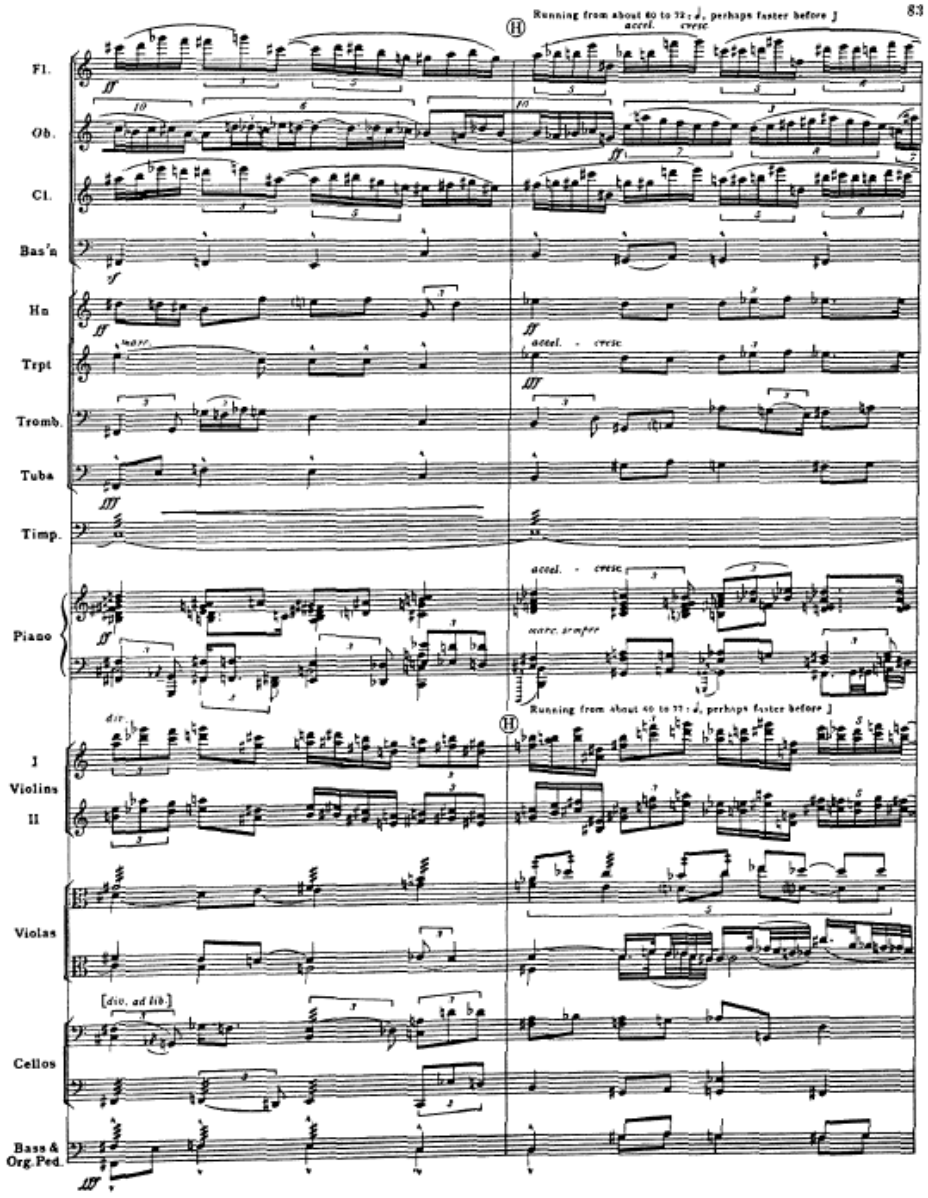


Example 12: Charles E. Ives, excerpt from the song version of "The Housatonic at Stockbridge"

This section of the orchestral work corresponds to the portion of the song on the text "I also of much resting have a fear," shown in Example 12.[5] The barring in the song is off by half a measure from the barring in the orchestral version. Therefore the downbeat of rehearsal H in the

[4] Charles Ives, *Three Places in New England* (Boston: C.C. Birchard, 1935), 83.
[5] Ives, *114 Songs*, 34-35.

orchestra score corresponds to the third quarter note of the excerpt shown from the vocal score. The pitch in the vocal line is Ab, which corresponds to the horn (in F) in the orchestral score. The trumpet (in Bb) plays in parallel fourths above the horn. Because of the brighter timbre of the trumpet, it is the upper parallel fourth that sounds like the dominant melody, rather than the horn, which sounds at the pitch of the song melody.

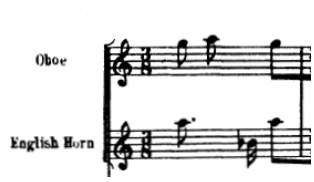


Example 13: Charles E. Ives, excerpt "The Housatonic at Stockbridge."

Sources for "The Cage" and "In the Cage"

There are no known, extant holographs or manuscripts for "The Cage," but according to Ives it was arranged from material composed in 1906, and is dated 1906 in *114 Songs*.[6] Ives himself implies in his *Memos* that the version for chamber orchestra came first.[7] There are in fact two holograph sources for "In the Cage," one of them a fragmentary pencil sketch of the first four measures, the other a full pencil score with some markings in ink. The full pencil score has a note in the lower left margin that contains the date 1906. Whether this date is related to the date of composition, or to the names and addresses listed in the same marginalia is unclear. The full annotation appears to read "Bart [Yung] and Geo. [Lewis] 65 Central P[ark] W[est] July 28 [?] 1906 51 Liberty."[8]

In the version of "In the Cage" that appears as the first movement of the set for theater orchestra, published in 1932, we have seen that the oboe and English horn play in parallel fourths for most of the piece. Twice, however, this pattern of parallel fourths is broken. In m. 11 the English horn has a dotted rhythm against the straight eighth notes of the oboe, and descends a major seventh, rather than ascending a major second in parallel with the oboe, as demonstrated in Example 14.



Example 14: Ives, "In the Cage," m. 11

In m. 14 the oboe and English horn play in parallel fifths for the first four notes of the measure, and then the oboe drops back down into perfect fourths on the last note of the measure.

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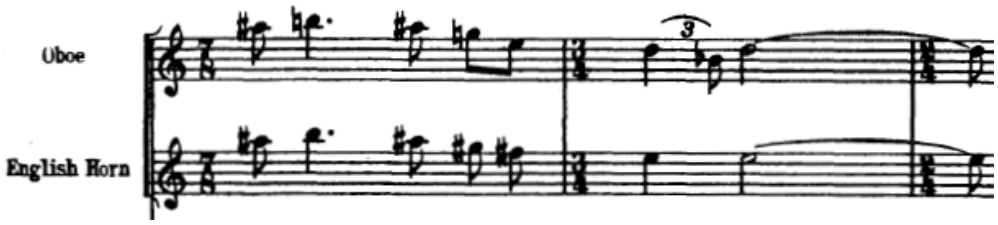
[6] Sinclair, *A Descriptive Catalogue*, 221.
[7] Ives, *Memos*, 55.
[8] Sinclair, *A Descriptive Catalogue*, 82.

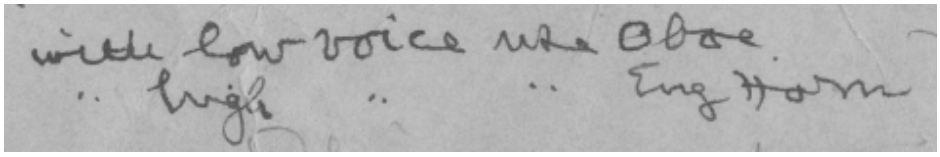
Then in m. 15 the oboe plays an ornamental triplet against the straight line of the English horn. This is demonstrated in Example 15.



Example 15: Ives, "In the Cage," mm. 14-15

In the full pencil manuscript the situation is altogether different. First of all, the melodic line is in parallel fourths for the entirety of the piece.[9] The upper part is marked oboe, and the lower part is marked English horn, and sounds a fifth lower than notated. (On the top system, the two parts are marked on the same stave; on the bottom system, they are marked on separate staves.) But perhaps the most fascinating thing about this score is a note in pencil in the upper margin, reiterated in ink in the lower margin, suggesting two options for performance. The text, written in ink in the lower margin, and reproduced in Example 16, reads as follows:

with low voice use Oboe
" high " " Eng Horn



Example 16: Marginalia from holograph of instrumental version of "The Cage"

This suggests that Ives's original conception of the orchestral version of this piece was as a song for voice and chamber ensemble, which could be sung in either a high voice or low voice version. In the version for low voice, the singer would sing the lower melodic line, and an oboe

[9] Ives, pencil and ink full score holograph of "In the Cage" (f2600).

would play the upper. In the high voice version, the singer would sing the upper melodic line, and an English horn would play the lower. Returning to Ives's statement "that a song does not necessarily have to be in one key to make musical sense," we see that Ives has already conceived of the melodic line at two pitch levels simultaneously.[10]

The idea that this song might be performed by different voice types, or by different combinations of voices and instruments, is reflected even in the published *Set for Theater Orchestra*. As discussed above, the upper melodic line is scored for "oboe or flute ad lib." On the one hand, this flexibility of scoring is practical in a work for theater orchestra: each theater orchestra may have a different situation with their woodwinds, and some might only have one oboist. On the other hand, it says something more about the conception of the work. It shows that the work was not conceived with just one timbre in mind, or even just one way of performing it. Rather, it suggests that from a single published score, there might be several ways to realize the music. There is already a strong example for this type of performance instruction in the published version of *114 Songs*. Let us consider the curious case of "Romanzo (di Central Park)," one of Ives's poignant satires.

Ives and Experimental Music

"The Cage" is frequently cited as an example of Ives's experimental style, in large part because of its lack of tonality, and its unusual declamatory writing. As an experimenter, however, Ives went beyond the obvious. On the surface his song "Romanzo (di Central Park)" seems to be simply a "sassy spoof of turn-of-the-century love songs."[11] The sound is so

[10] Ives, *Memos*, 55-56.
[11] Hitchcock, critical commentary to *129 Songs*, 424.

conventional, so clichéd, indeed so instantly recognizable to one familiar with popular music of the period, that Ives published the following note with it in *114 Songs*:

> Some twenty years ago, an eminent and sure-minded critic of music in New York told a young man that _____ was one of our great composers; what he meant by "our" is not recorded, nor is it remembered that this profound statement was qualified by the word "living"—probably not, as this arbiter of tears and emotions is quite enthusiastic over his enthusiasms. The above collection of notes and heartbeats would show, but does so very inadequately, the influence, on the youthful mind, of the master in question.[12]

Ives identified the object of this diatribe in one of his personal copies of *114 Songs* as "Victor Herbert!!—lily-white hands and diamonds," and his wife Harmony identified the critic as Henry T. Finck.[13] This colorful vignette illustrates that on the surface there is nothing in the melodic or harmonic content of the song that would be labeled "experimental." However, the text of the poem, by Leigh Hunt, is certainly experimental in that it leaves out the text one usually expects in a love song, and retains (or really, is built solely upon) the rhyming words that would normally come at the end of each line. Perhaps the most interesting aspect of this song, with regard to experimental music, is Ives's accompanying performance note:

> Men with high, liquid notes, and lady sopranos may sing an octave higher than written. The voice part of this "Aria," however, may be omitted with good effect. To make a deeper impression, a violin may play the right-hand tune, and may be omitted,—for the same reason.[14]

Although it is easy to write this comment off because it is humorous, it is more valuable to consider it in the context of the experimental music movement that was inspired by Ives. Composers such as John Cage frequently wrote music allowing a variety of options for performance. This note suggests at least 10 ways the song can be performed, in various combinations of singers, violin, and piano. It can be performed with male or female singer, each

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[12] Ives, *114 Songs*, 220.
[13] Hitchcock, critical commentary to *129 Songs*, 424.
[14] Ives, *114 Songs,* 219.

in either a lower octave or higher octave; it can be performed in each of these combinations with or without violin; it can be performed without the vocal line, as a piano solo, or as a duet for piano and violin.

A similar model can be used to create a valid performing edition of "The Cage," using Ives's instructions on the full pencil and ink holograph of the orchestral version. One can easily imagine a version where the upper voice can be performed by tenor, soprano, oboe, or flute, and the lower voice by mezzo-soprano, baritone, or English horn. One can furthermore imagine it performed as a vocal duet, so long as the pronunciation of the text remains clear and consistent with the style of the song.

CONCLUSION

This document has introduced two significant, heretofore unmined primary sources in the study of Charles Ives. Using these sources as a starting point, this document has investigated several of Ives's songs, with the aim of creating new performing editions that take into consideration the large amount of work Ives put into these songs that is not reflected in the published version.

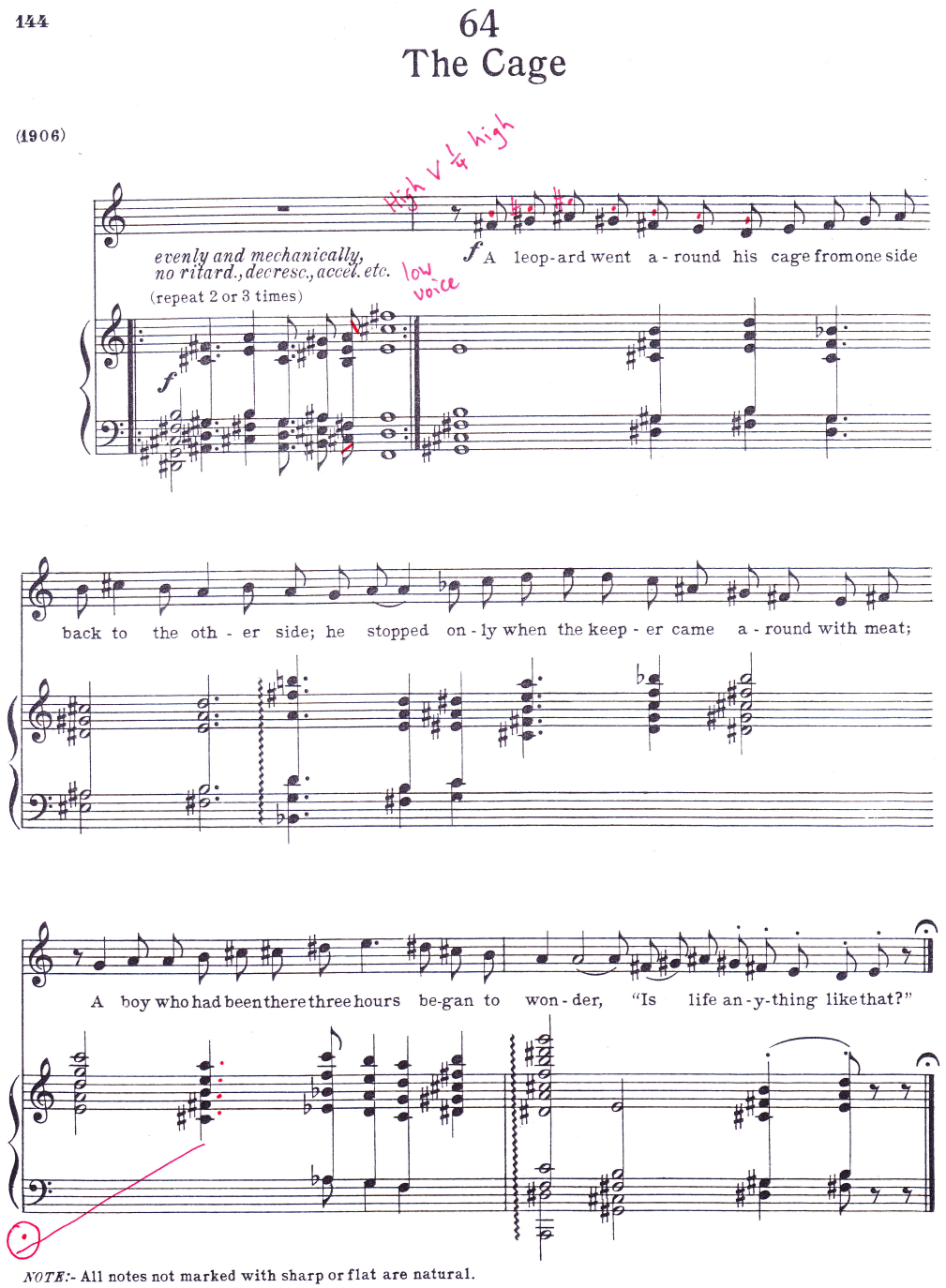
The examples discussed in this document were chosen because they are representative of the types of emendations that occur in "Blue II" and "Green 2012." Yet there are many more songs that will benefit from a thorough investigation. Although H. Wiley Hitchcock's work in the critical edition of the Ives songs is important, and at times impressive, it leaves much room for further work. In many of the songs that appear in *129 Songs*, interesting and beautiful features from existing source documents are missed, and generally not even mentioned in the critical commentary. Additionally, sources such as those presented in this paper, were unknown at the time that the critical edition was published. It will be important in the future for scholars and performers to have access to an edition that reflects Ives's compositional and editorial methods in a clear and practical way.

EDITIONS: DIPLOMATIC FACSIMILES AND PERFORMING EDITIONS

The following diplomatic facsimiles are overlaid on the printed versions from *114 Songs*. The purpose of the diplomatic facsimile is to show in a clear, easy-to-read format, exactly what Ives has marked in his copies of *114 Songs*. Because his handwriting is often difficult to read, the diplomatic facsimile presents his emendations in clear print, and where it is indecipherable, there is a note in the critical commentary. In the following diplomatic facsimiles all markings that are made clearly in pen or pencil on the originals have been marked in red ink. This provides clear contrast with the printed page. Ives's markings that were made lightly, or were erased but are still visible, are made in pencil or lighter ink on the diplomatic facsimile.

The performing editions presented here are also overlaid either over *114 Songs* or *19 Songs*, in a format that has been recommended by James B. Sinclair, the executive editor of the Charles Ives Society. Nearly all of the emendations that are considered in these versions are taken from "Green 2012," "Blue I" and "Blue II," so the salient changes are overlaid here the same way they are in these primary sources, without the risk of introducing new errors, as commonly happened each time Ives sent his songs to the publishers. Here all of the changes are made in black ink, with explanatory notes after each song. Critical commentary and labeling of sources is consistent with that of H. Wiley Hitchcock in *129 Songs*.

"THE CAGE": DIPLOMATIC FACSIMILE FROM "GREEN 2012"

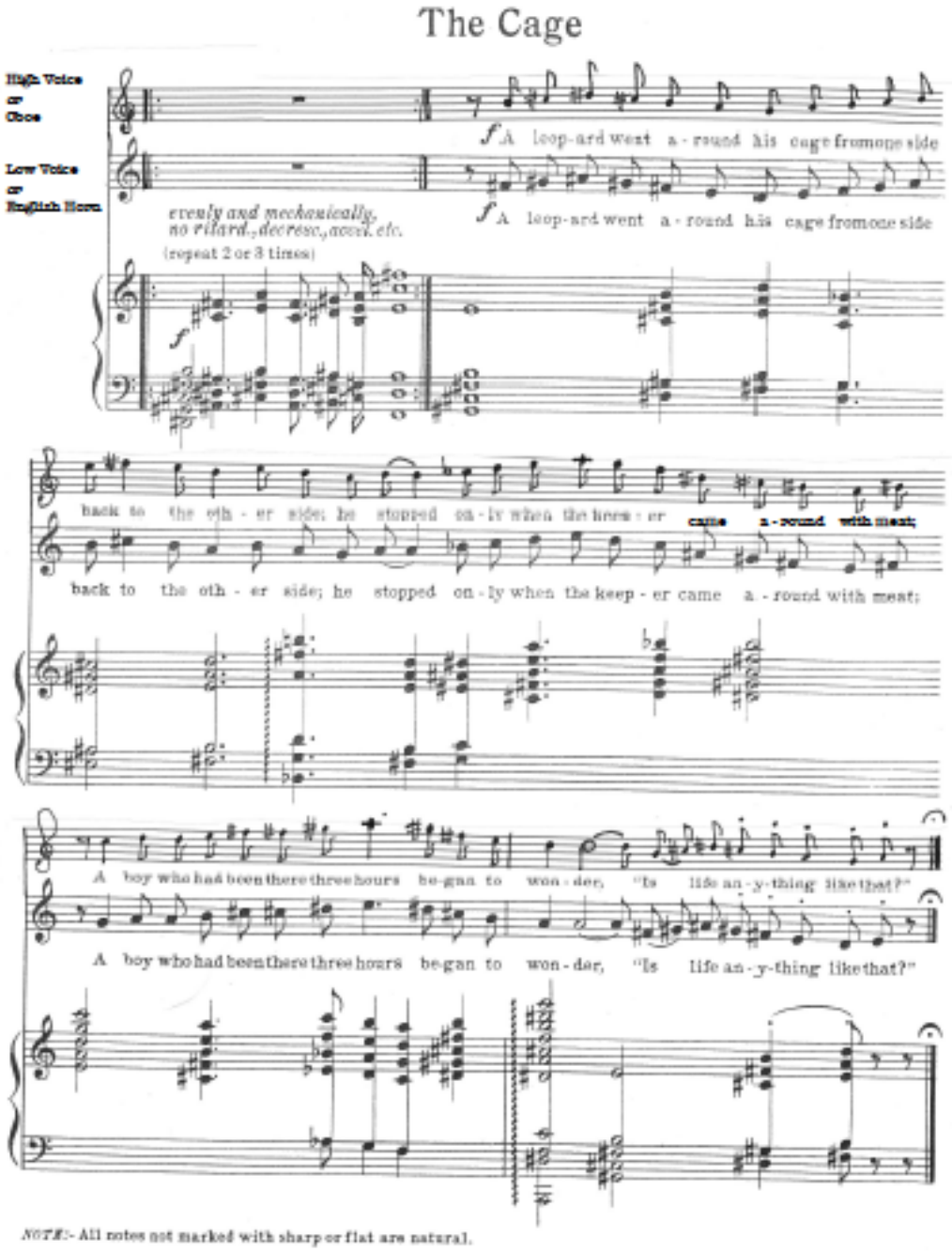


"THE CAGE": CRITICAL COMMENTARY FOR DIPLOMATIC FACSIMILE FROM "GREEN 2012"

Critical Note:

In the 3rd note of the vocal line Ives writes an E#, where surely he intended a D#. This is confirmed in other sources.

PERFORMING EDITION OF "THE CAGE" FOR TWO VOICES



NOTE: With low voice use oboe; with high voice use English horn.

May also be performed as vocal duet, or with upper voice played by flute.

"THE CAGE": CRITICAL COMMENTARY

Comments:

This edition presents "The Cage" as a duet with piano accompaniment. The upper voice superimposed on this score is taken directly from an early manuscript, rather than from the published instrumental version found in *Set for Theater Orchestra*. This is because the simpler melodic line is more idiomatic for the singing voice, and is better for clear declamation of text. H. Wiley Hitchcock has done remarkable work resolving discrepancies of pitch and rhythm in the version of "The Cage" that appears in *129 Songs*, and is explicated in his article "Editing Ives's 129 Songs" in *Ives Studies*. His choices are not carried through here, as this edition aims to follow through with Ives's suggestions based on the emendations in "Green 2012."

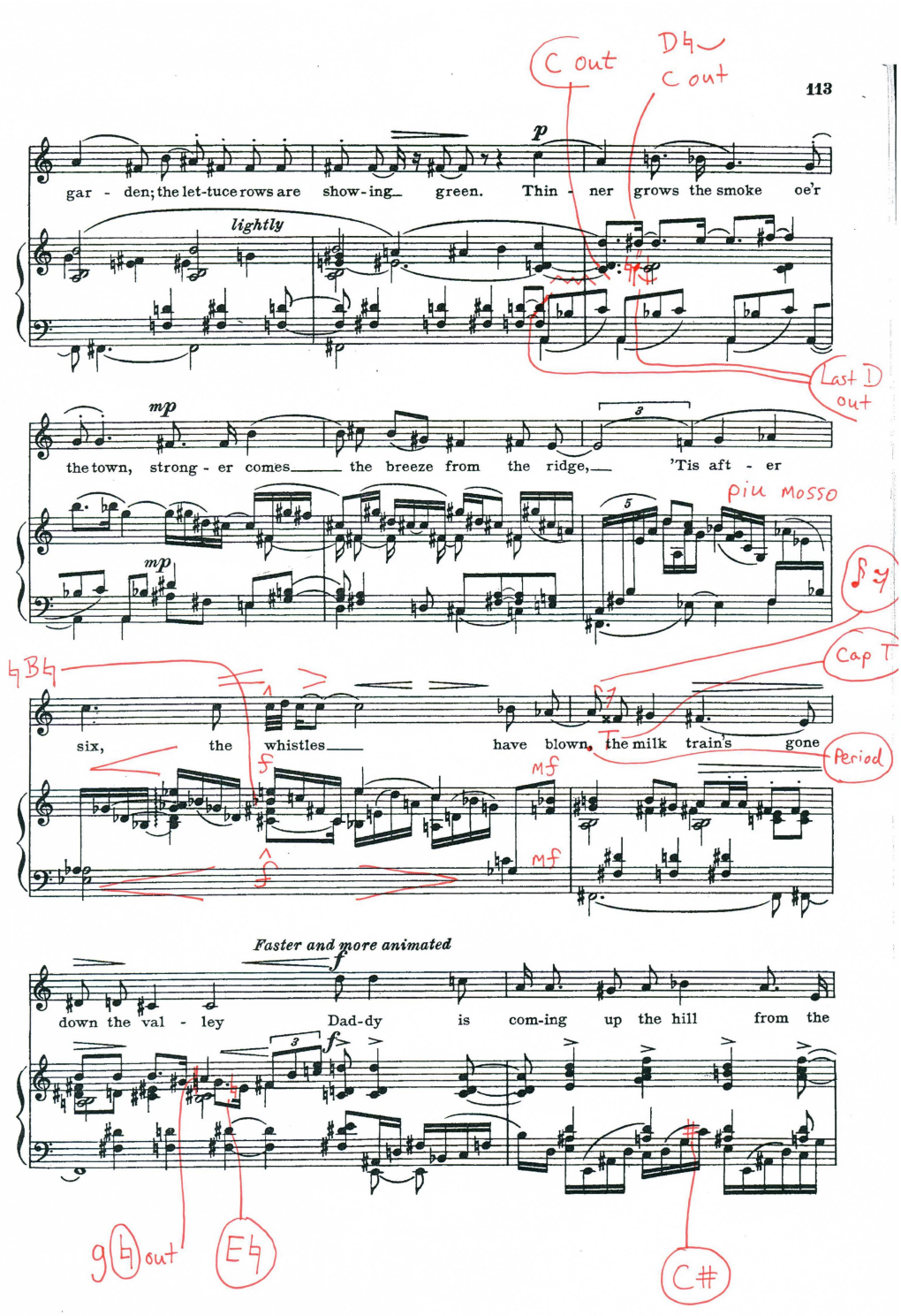
Music Sources:

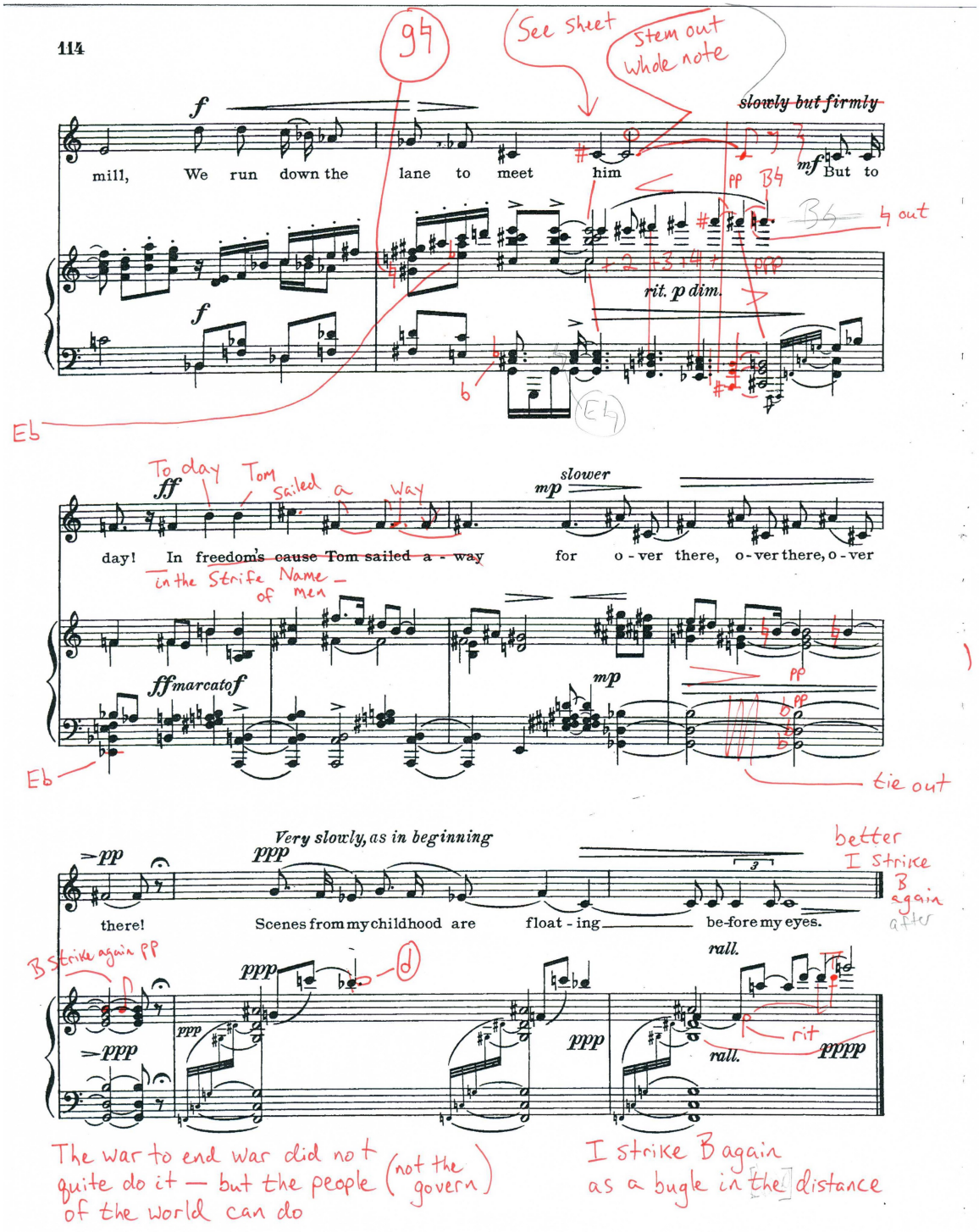
S1 Incomplete pencil sketch toward introduction (f2599)
S2 Ink and Pencil score, chamber ensemble version (f2600)
P1 *114 Songs*, #64, 144
S3 "In the Cage," *Set for Theater Orchestra, New Music* (January 1932), 1-2.
P2 Separate single-leaf reprint (newly engraved), included with **S3**.
G Ives's Copy "Green 2012" of **P1**, with emendations by Ives

Critical Notes:

Primary Source=**P1** for low v and pf, **S3** for high v. **Heading.** Labels for voices and instruments from **S2.** As there are no measure numbers, locations are measured by system, then chord in accompaniment. **System 1.** 6th chord is an 1/8n in **P1** [here as in **G**, **S1**, **S2**, **P2**]. **System 3.** 1st chord, voices: duration of word "A" is a 1/4n as in **P1**, **P2**, **S3**, **G** [**S2** oboe has 1/8th note, against 1/4n in Eng. horn; however, the "barring" in this source indicates a 1/4n is needed for note values to add up properly]. 1st chord, pf: irrational note values left here as in **P1**, **P2**, **S2**, **G** [**S3** has 1/2n+1/8n]. 2nd chord, pf: value dots added as in **G**. 7th chord, pf: Four slightly different versions of this arpeggiated chord under "wonder" exist in the sources; here as in **P1**. 7th chord, voices: **S2** has an ornamented melody; here as in **P1**. Notes**.** First note as in **P1**. Second note as in **S2**. Suggestion for performance as vocal duet is editorial. Suggestion for use of flute from **S3,** oboe part marked "flute ad lib."

“TOM SAILS AWAY”: DIPLOMATIC FACSIMILE FROM “BLUE II”




114
mill, We run down the lane to meet him
But to
slowly but firmly
rit. p dim.
day! In freedom's cause Tom sailed a - way
for o - ver there, o - ver there, o - ver
slower
there!
Scenes from my childhood are float - ing be-fore my eyes.
Very slowly, as in beginning
rall.
rit
rall.
To day Tom Sailed a Way
In the Strife Name of men
tie out
better I strike B again after
B strike again PP
The war to end war did not quite do it — but the people (not the govern) of the world can do
I strike B again as a bugle in the distance

"TOM SAILS AWAY": CRITICAL COMMENTARY FOR DIPLOMATIC FACSIMILE FROM "BLUE II"

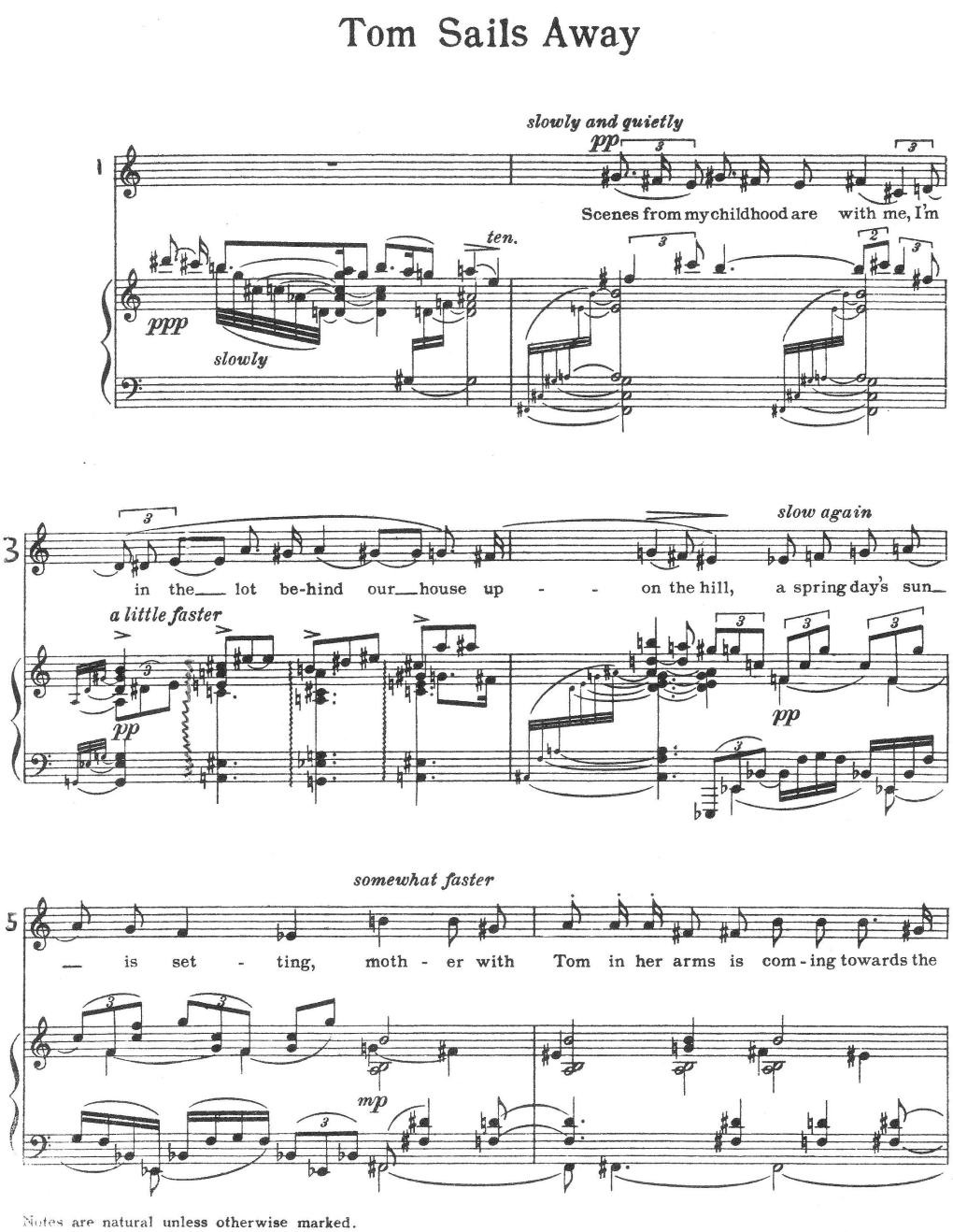
Comments:

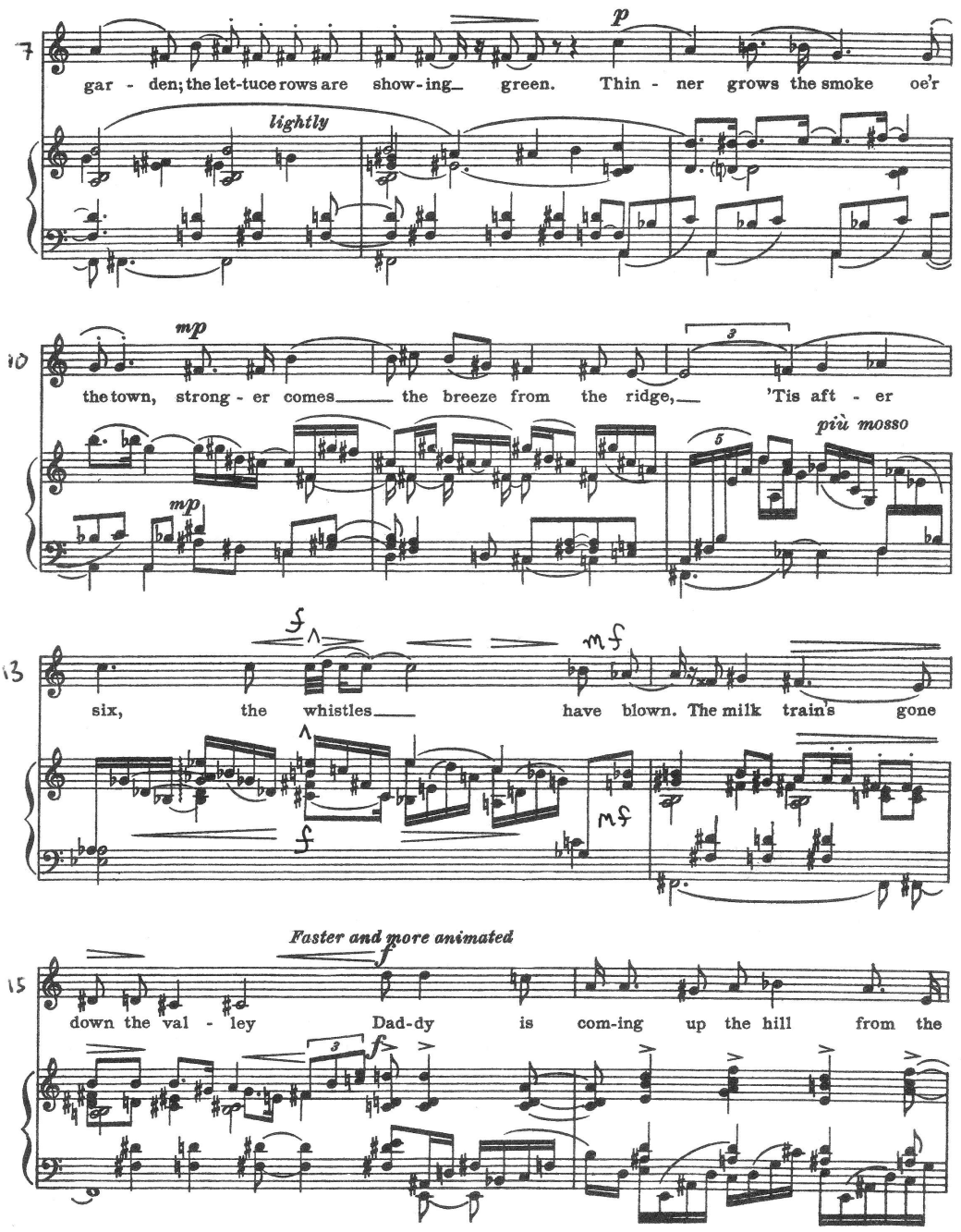
Page 112 (first page of song) missing from "Blue II," as it is the back side of the final page of "He is There!," all of which is missing. Measure numbers used here, not marked on the diplomatic facsimile, correspond to those in the following performing edition.

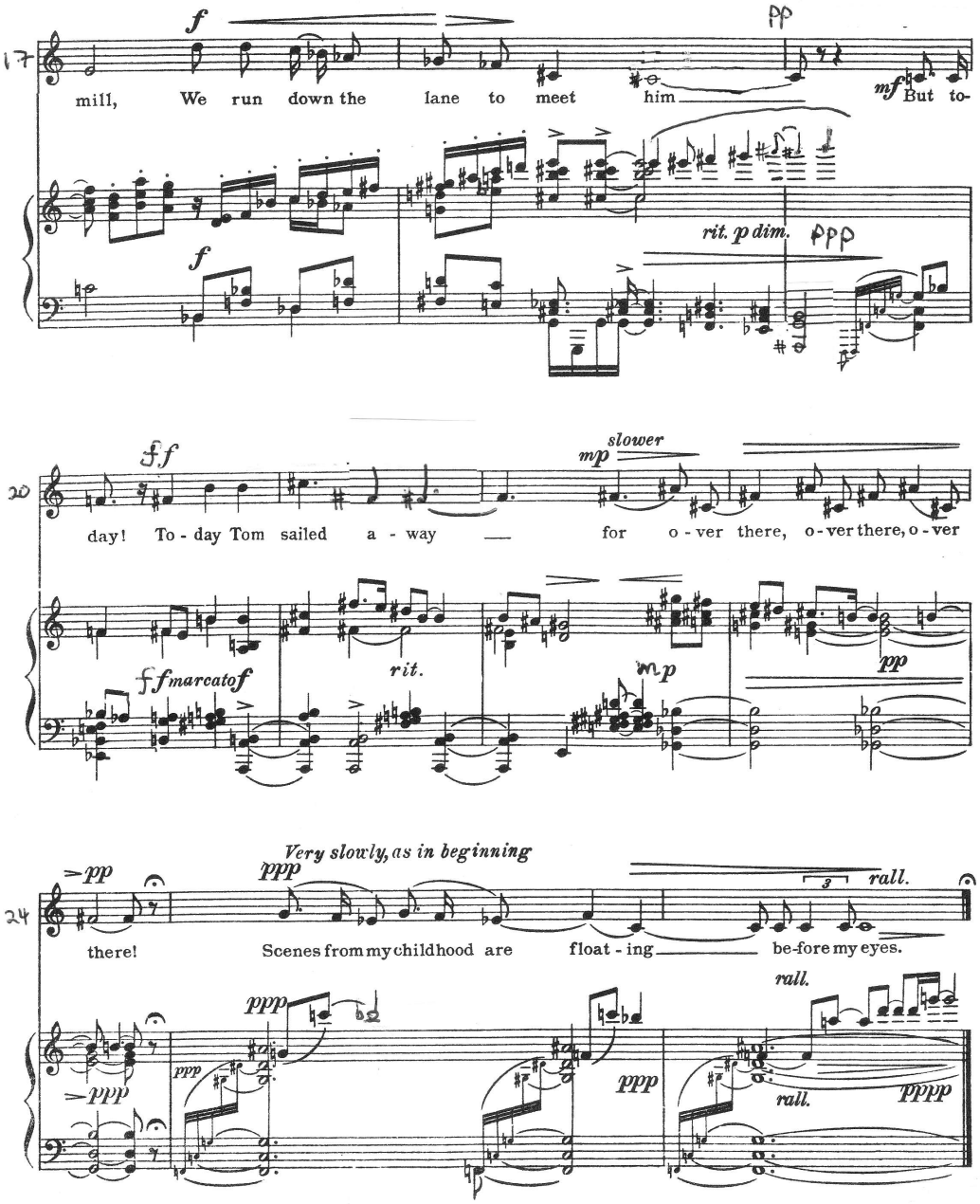
Critical Notes:

M. 18, LH 2nd 1/4n the second e♮ is marked lightly in pencil and then erased. **M. 20** RH 1st and 2nd 1/4n, several layers of erased pencil markings are visible, from which it is clear that Ives experimented with several possible scales before settling on the one that ends on b♮. **M. 26,** RH inserted not after 4th 1/4n ambiguous: the notehead is parallel to the d, but there is only one ledger line, which would make it b. Furthermore, two marginalia next to and below it say, "better I strike B again," and "I strike B again as a bugle in the distance." However, precisely *because* of the reference to the bugle in the distance, it seems likely that Ives does in fact mean it to be a D, not a B, and that the final gesture in the piano is a quotation of *Taps*. It is common for Ives to mean one pitch and accidentally write the name of another, particularly since he was making a strong point to emphasize B in **Mm. 19, 23, 24**, including a marginal comment that said, "B strike again" at **M. 24**.

“TOM SAILS AWAY”: PERFORMING EDITION BASED ON “BLUE II” EMENDATIONS




7
gar - den; the let-tuce rows are show-ing_ green. Thin - ner grows the smoke oe'r
p
lightly
10
the town, strong - er comes_ the breeze from the ridge,_ 'Tis aft - er
mp
mp
più mosso
13
six, the whistles_ have blown. The milk train's gone
sf
mf
sf
mf
15
down the val - ley Dad-dy is com-ing up the hill from the
Faster and more animated
f
f


17
f
pp
mill, We run down the lane to meet him
mf But to-
f
rit. p dim.
ppp
20
ff
slower
mp
day! To - day Tom sailed a - way — for o - ver there, o - ver there, o - ver
f f marcato f
rit.
mp
pp
24
pp
Very slowly, as in beginning
ppp
3
rall.
there! Scenes from my childhood are float - ing be-fore my eyes.
rall.
ppp
ppp
ppp
ppp
rall.
pppp

"TOM SAILS AWAY": CRITICAL COMMENTARY FOR PERFORMING EDITION

Comments:

This edition presents one variant of the song, based on the emendations found in Ives's copy of *114 Songs* labeled "Blue II." Because many of the emendations match the changes that appear in *19 Songs*, this edition is superimposed onto the version that is found in *19 Songs*. Emendations in "Blue II" that are consistent with *19 Songs* are generally not noted.

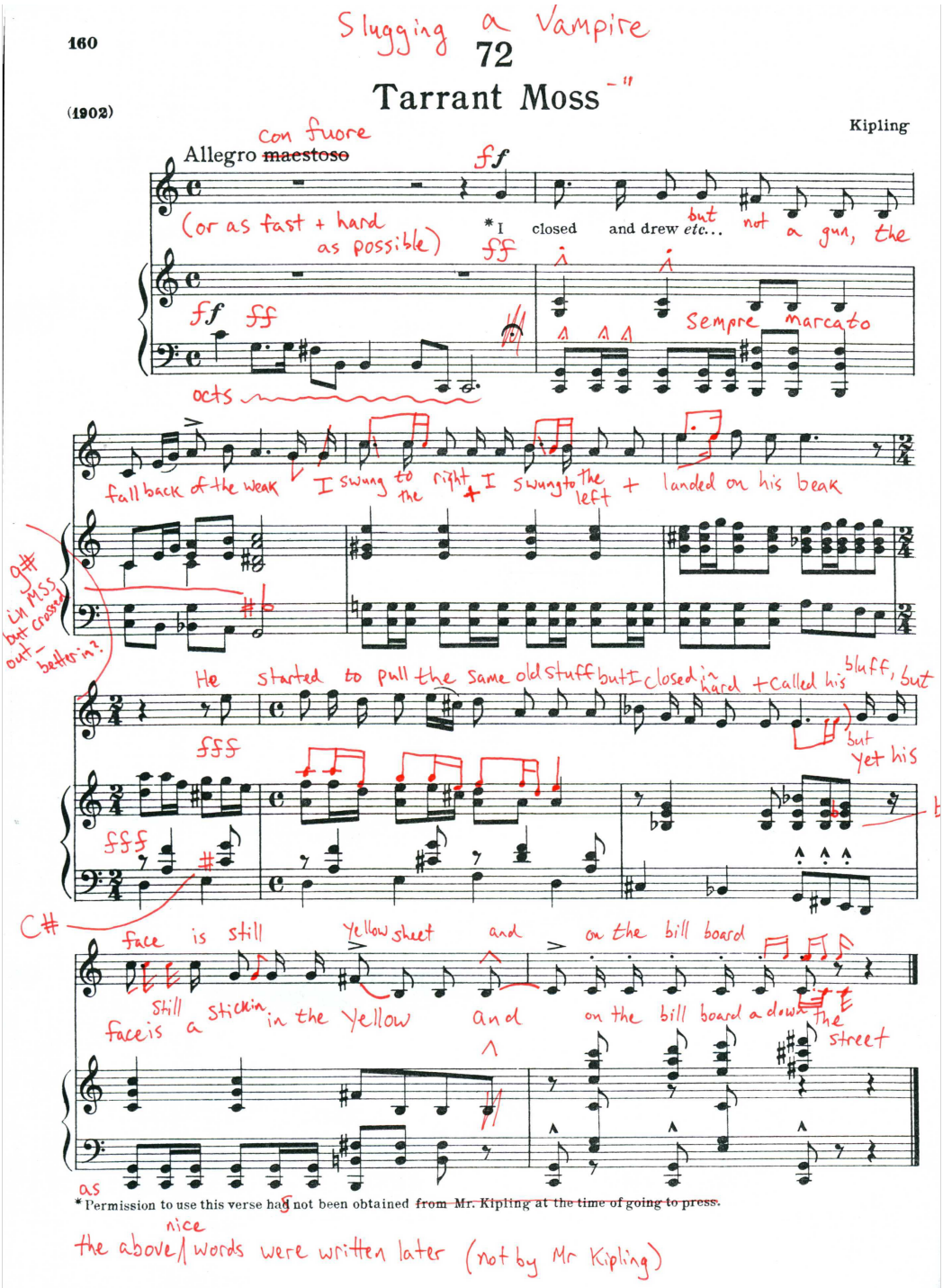
Music Sources:

P1 *114 Songs*, #51, 112-14
R Ives's Copy E of **P1**, with emendations by Ives (f6185-87)
P2 *Nineteen Songs*, #7, 16-18
B Ives's Copy "Blue II" of **P1**, with emendations by Ives
G Ives's Copy "Green 2012" of **P1**, with emendations by Ives

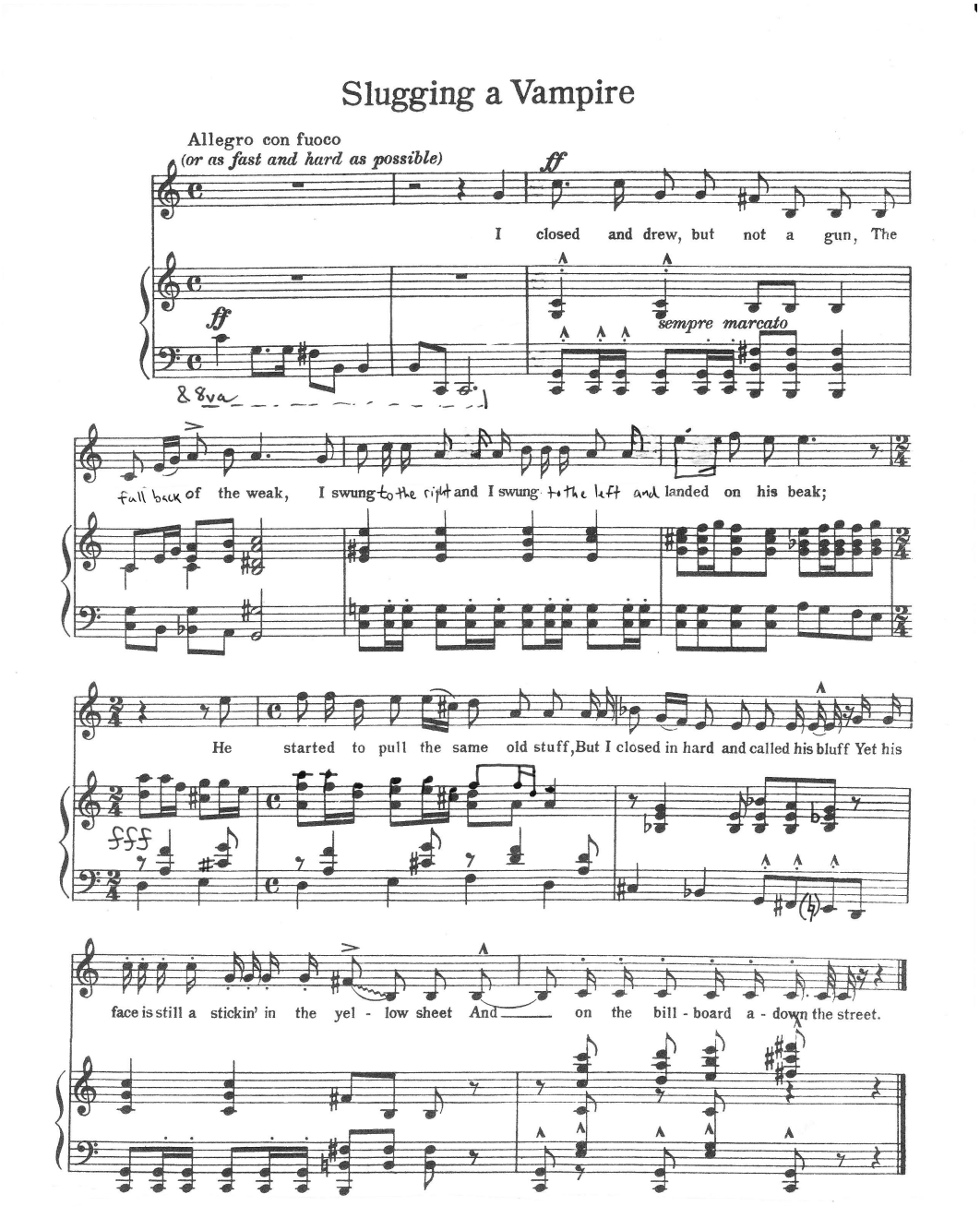
Critical Notes:

Mm. 1-6, appear as in **P2 (**with the exception of **M.3** discussed below); p. 112 (containing mm. 1-6) is missing from **B**. **M. 3,** arpeggio indication in **P1** is replaced with a barline in **P2**; here as in **P1**. **M. 13,** In **B:** 3rd 1/4n V and pf marked *f* with a *marcato* symbol. **M. 13,** In **B**: 6th 1/4n V and pf marked *mf*. **M. 18,** In **B**: 2nd 1/8n RH has e♭. **M. 18,** LH, 2nd 1/4n, **P1** has e♮ twice; **P2** has e♭ twice; **B** has e♭ followed by e♮, with natural erased; here as in **P2**. **M. 18:** 3rd 1/4n, V 1/4n tied to 1/2n becomes whole as in **B**, matching barring and duration of **P2**. **Mm. 18-19,** RH beginning 5th 1/4n, pitch and note values as in **B** for ascending scale; **BG** show top note of scale is b♮; (**P1** has a♮, **P2** has a♯). **M. 18,** LH 6th 1/4n dots removed from chord. **M. 19**, LH 1st 1/4 n chord c♯gb placed on down beat, valued at 1/2n; realignment with RH melody here as in **B**; metrical adjustment here as in **P2** for new barring. **M. 19**, 1st 1/8th note V marked *pp* as in **B**; 2nd 1/4n pf marked *ppp* as in **B**. **M. 20**, In **B** 2nd 1/4n marked *fff* in pf. **Mm. 20-21**, text and rhythm of vocal line as in **B** (different from both versions in **P1** and **P2**). **M. 22,** pf 4th 1/4n *mp* in **B**. **M. 25,** RH 2nd 1/4n b♭ becomes 1/2n.

“SLUGGING A VAMPIRE”: DIPLOMATIC FACSIMILE FROM “BLUE II”



“SLUGGING A VAMPIRE”: VARIANT EDITION BASED ON “BLUE II”



"SLUGGING A VAMPIRE": CRITICAL COMMENTARY

Comments:

The music for "Slugging a Vampire," published in *19 Songs*, is taken from "Tarrant Moss," in *114 Songs*. The new text was composed because Ives was unable to obtain permission to publish the original text, by Rudyard Kipling. The present variant is overlaid upon the published version from *19 Songs*, and contains several changes to music and text.

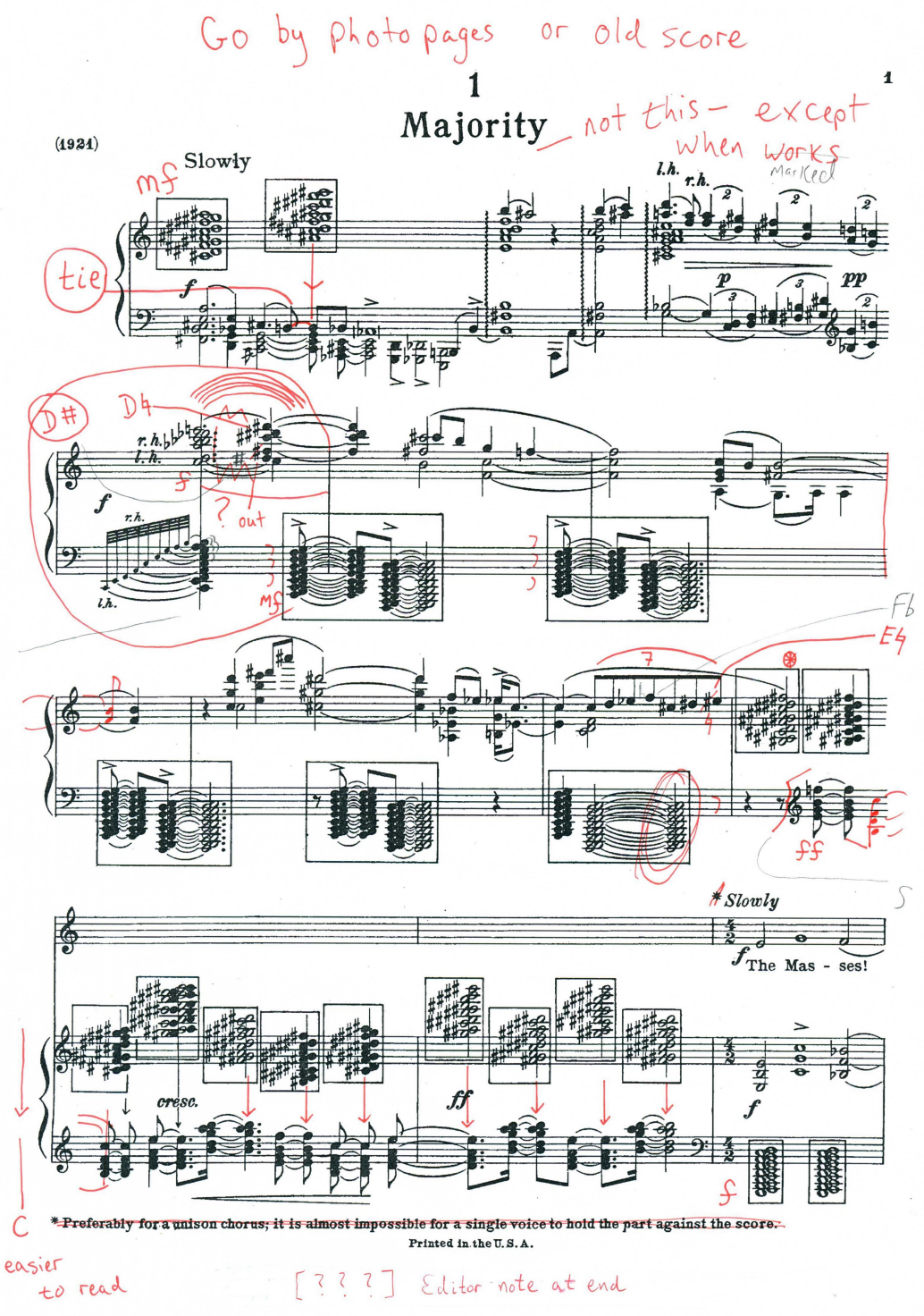
Music Sources:

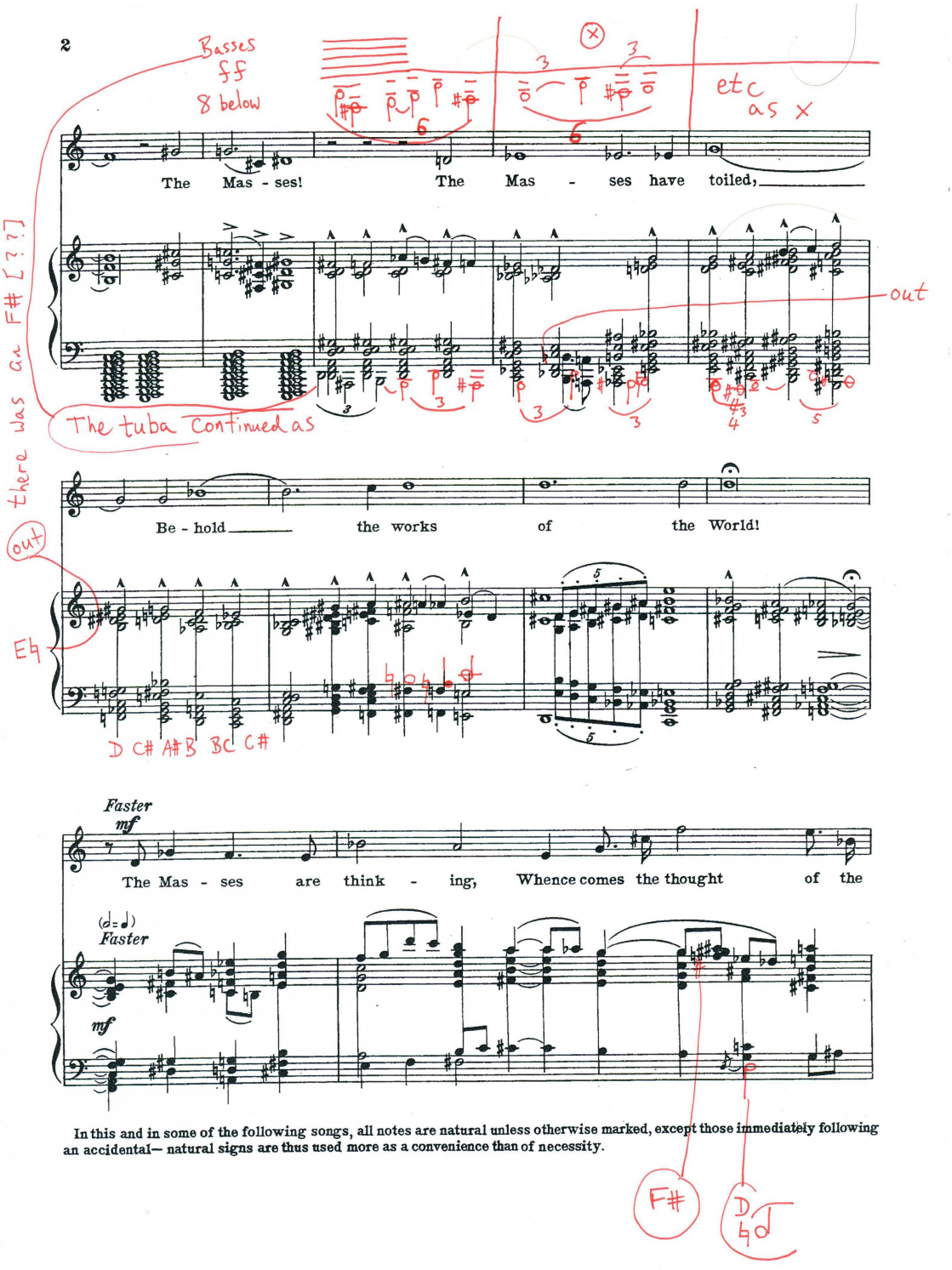
S1 Ink copy of "Tarrant Moss" (f6612)
P1 "Tarrant Moss," *114 Songs*, #72, 160
P2 *Nineteen Songs*, #10, 23, printed from the engraved plate of "Tarrant Moss" from *114 Songs*, after minor changes were made in it.
C1 "Tarrant Moss," *129 Songs*, #40, 114-115
C2 *129 Songs*, #41, 115-166
B Ives's Copy "Blue II" of **P1**, with emendations by Ives
G Ives's Copy "Green 2012" of **P1**, with emendations by Ives

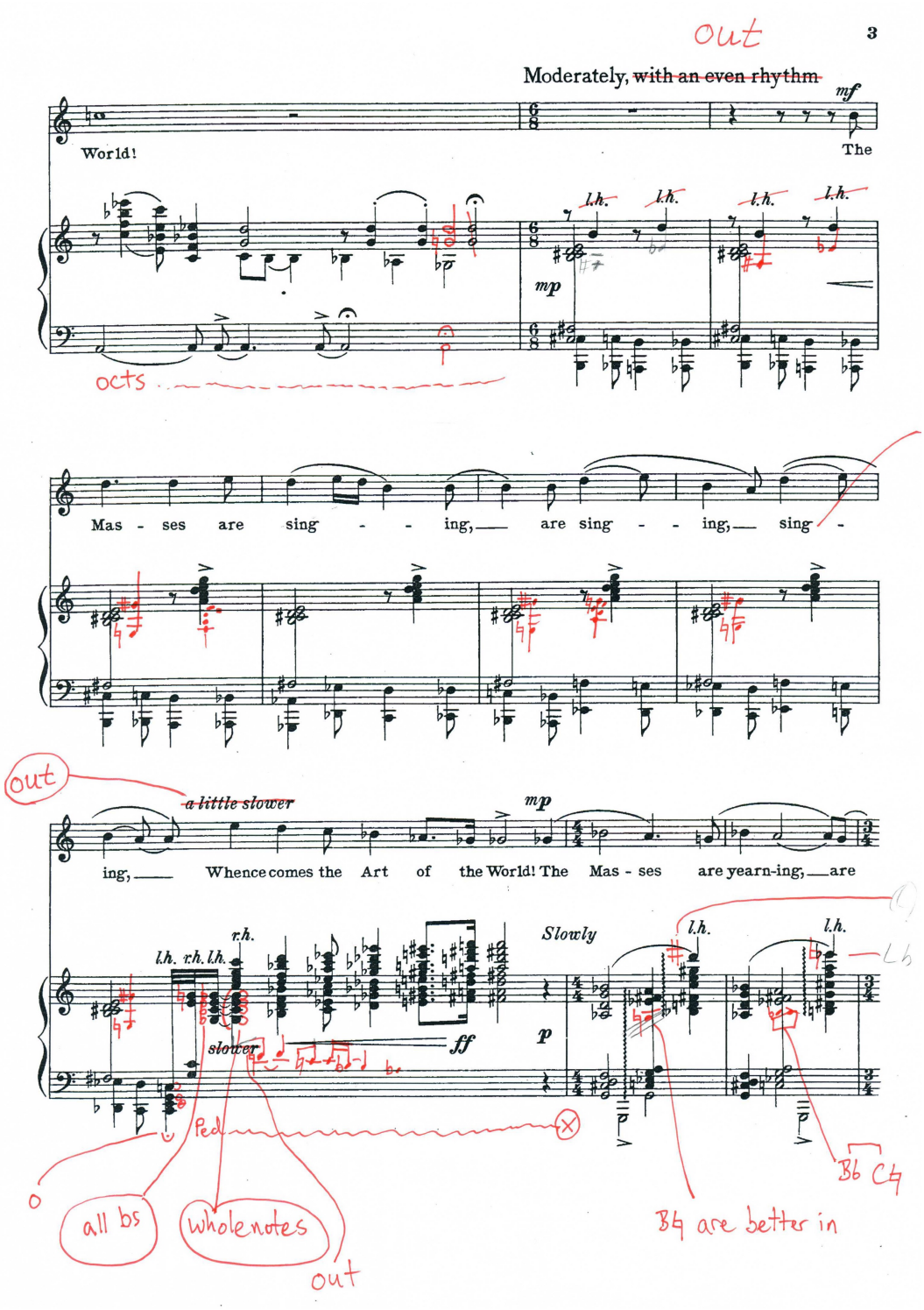
Critical Notes:

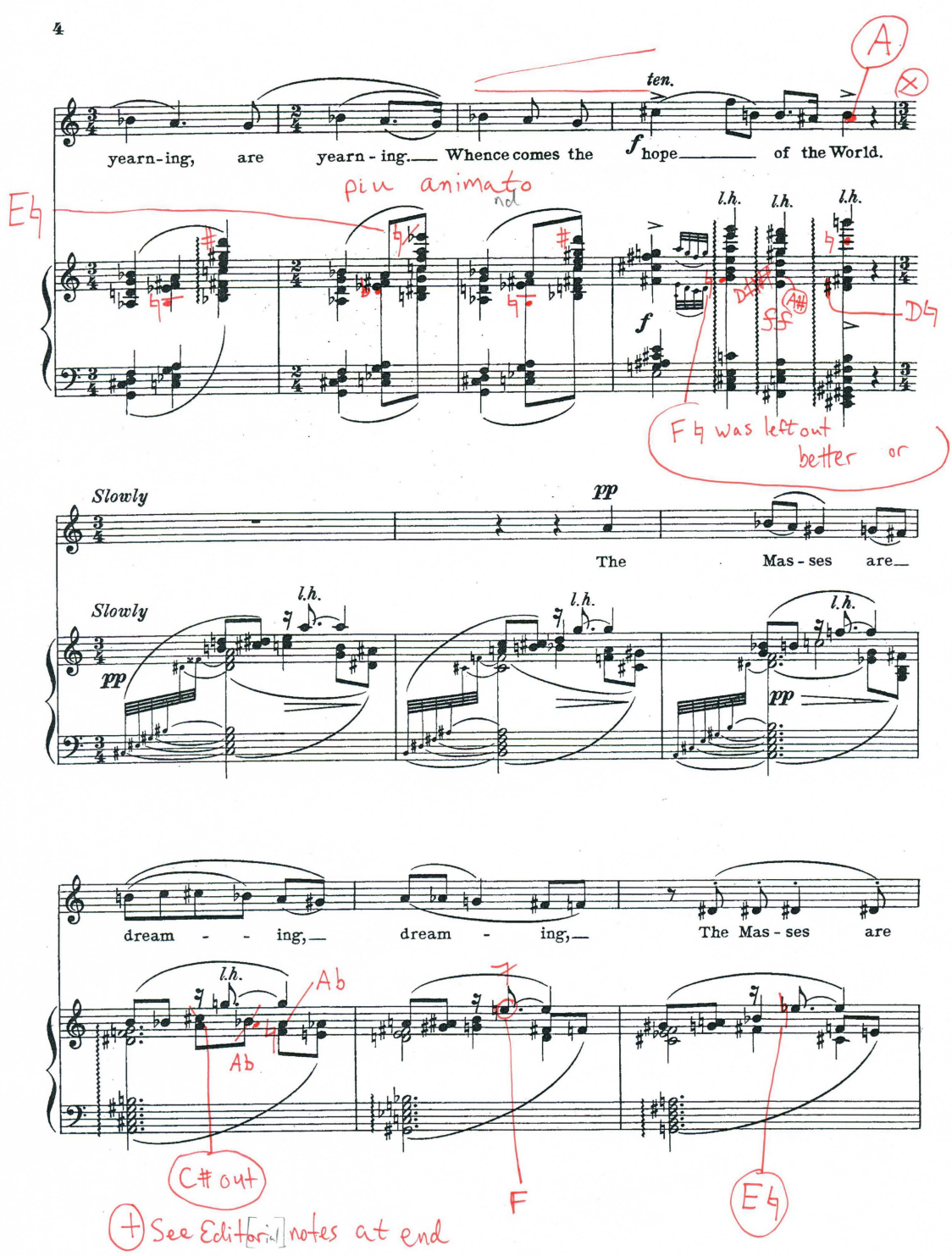
M.1, Bar line added after fourth 1/4-note as in **S1** and **C2**; marked "Allegro con fuoco," as in **P2** (**B** says "Allegro con fuore," a mistake frequently seen in Ives's hand). **Mm. 1-2,** as in **B** pf plays with lower 8va. **M. 2,** fourth 1/4n fermata removed as in **B**; accent marks, and "sempre marcato" appear in **P2** and **B**. **M. 3, P2** has redundant meter signature, removed here as in **P1**. **M. 4,** text changed from "refuge" to "fallback," as in **B**; LH 3rd 1/4n g# added in **B** and **P2**. **M. 5,** pf staccato markings as in **P2**; v text and rhythm changes from **B** (**P2** says "swung on the left and swung on the right, then I"; wording and rhythm more natural in **B**). **M. 6,** v 1st 1/4-note rhythm changed from even 1/8-notes to dotted 1/8 + 1/16 on "landed," as in **B**. **M. 7,** v & pf *fff* as in **B**; LH, 4th 1/8n corrected to C# (as in **B** and **S1**). **M. 8,** RH uppermost melody added in **B**. **M. 9,** RH 4th 1/4n E becomes Eb as in **B**. **Mm. 9-11, B** has two discernable layers of text, here the version that corresponds to **P2** has been kept. **M. 10,** pf staccato markings as in **P2**; 8th 1/8n is a rest, as indicated in **B** and marked in **P2**. **M. 11,** 4th 1/4n *sf* appears in **P2**, here removed as in **B** in order to aid clarity of text in lower register of v.

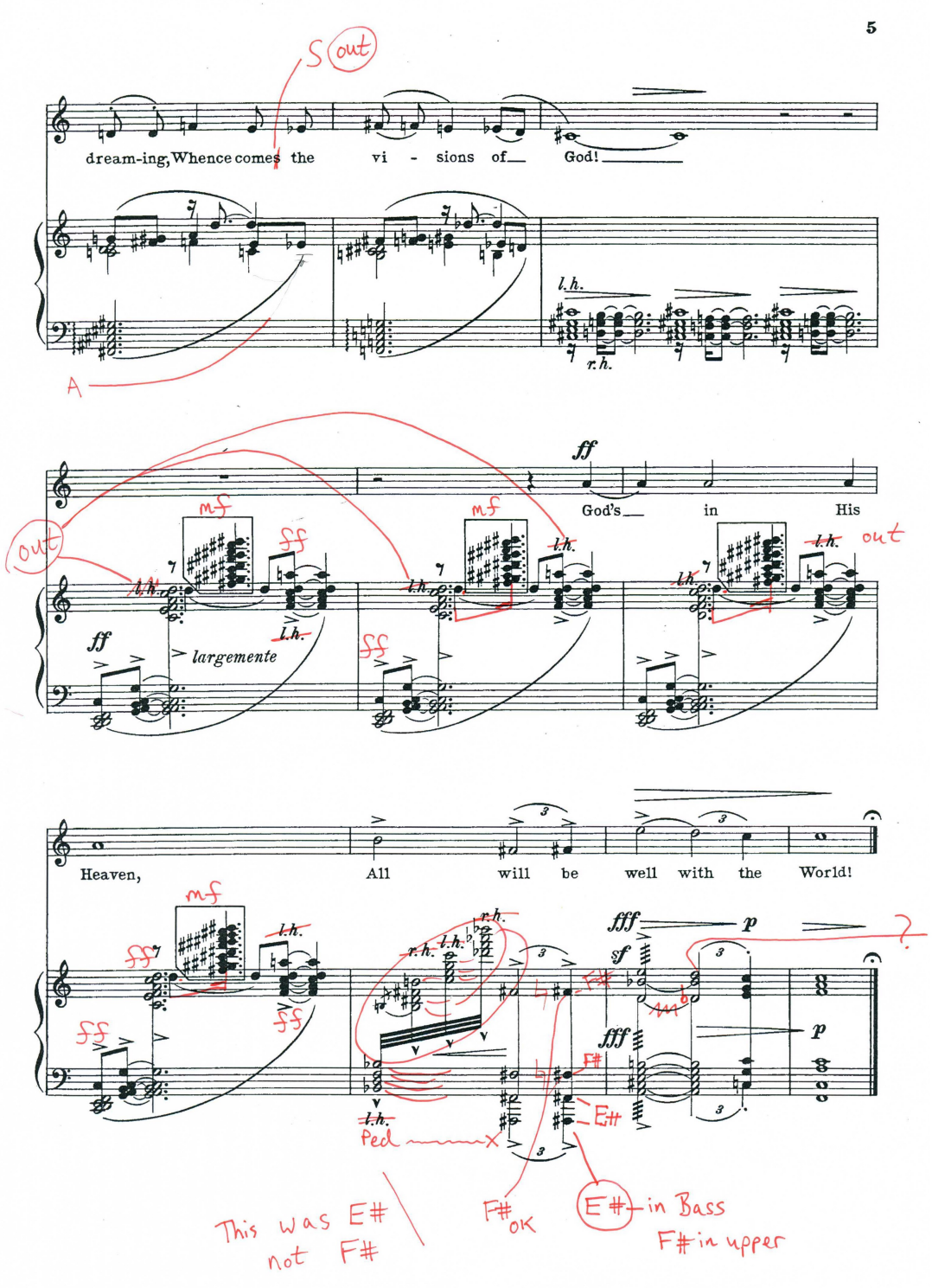
“MAJORITY”: DIPLOMATIC FACSIMILE FROM “BLUE II”




2
Basses
ff
8 below
etc
as x
The Mas - ses! The Mas - ses have toiled,
out
there was an F# [???]
The tuba Continued as
Be - hold the works of the World!
out
Eb
D C# A# B BC C#
Faster
mf
The Mas - ses are think - ing, Whence comes the thought of the
Faster
mf
In this and in some of the following songs, all notes are natural unless otherwise marked, except those immediately following an accidental— natural signs are thus used more as a convenience than of necessity.
F#
D


out
3
Moderately, with an even rhythm
mf
World!
The
l.h.
l.h.
l.h.
l.h.
mp
octs
Mas - ses are sing - - ing, are sing - - ing, sing -
out
a little slower
mp
ing, Whence comes the Art of the World! The Mas - ses are yearn-ing, are
Slowly
l.h.
l.h.
r.h.
l.h. r.h. l.h.
slower
ff
p
Ped
all bs
wholenotes
out
B4 are better in
Bb C4


4
yearn-ing, are yearn - ing. Whence comes the hope of the World.
ten.
f
A
piu animato
E♭
l.h.
D♭
F♭ was left out better or
Slowly
pp
The Mas - ses are
dream - - ing, dream - ing, The Mas - ses are
Ab
C# out
F
E♭
+ See Edit[orial] notes at end


5
dream-ing, Whence comes the vi - sions of God!
l.h.
r.h.
ff
God's in His
mf
ff
largemente
Heaven, All will be well with the World!
fff
p
sf
Ped
This was E# not F#
F# OK
E# in Bass
F# in upper

“MAJORITY”: CRITICAL COMMENTARY FOR DIPLOMATIC FACSIMILE OF “BLUE II”

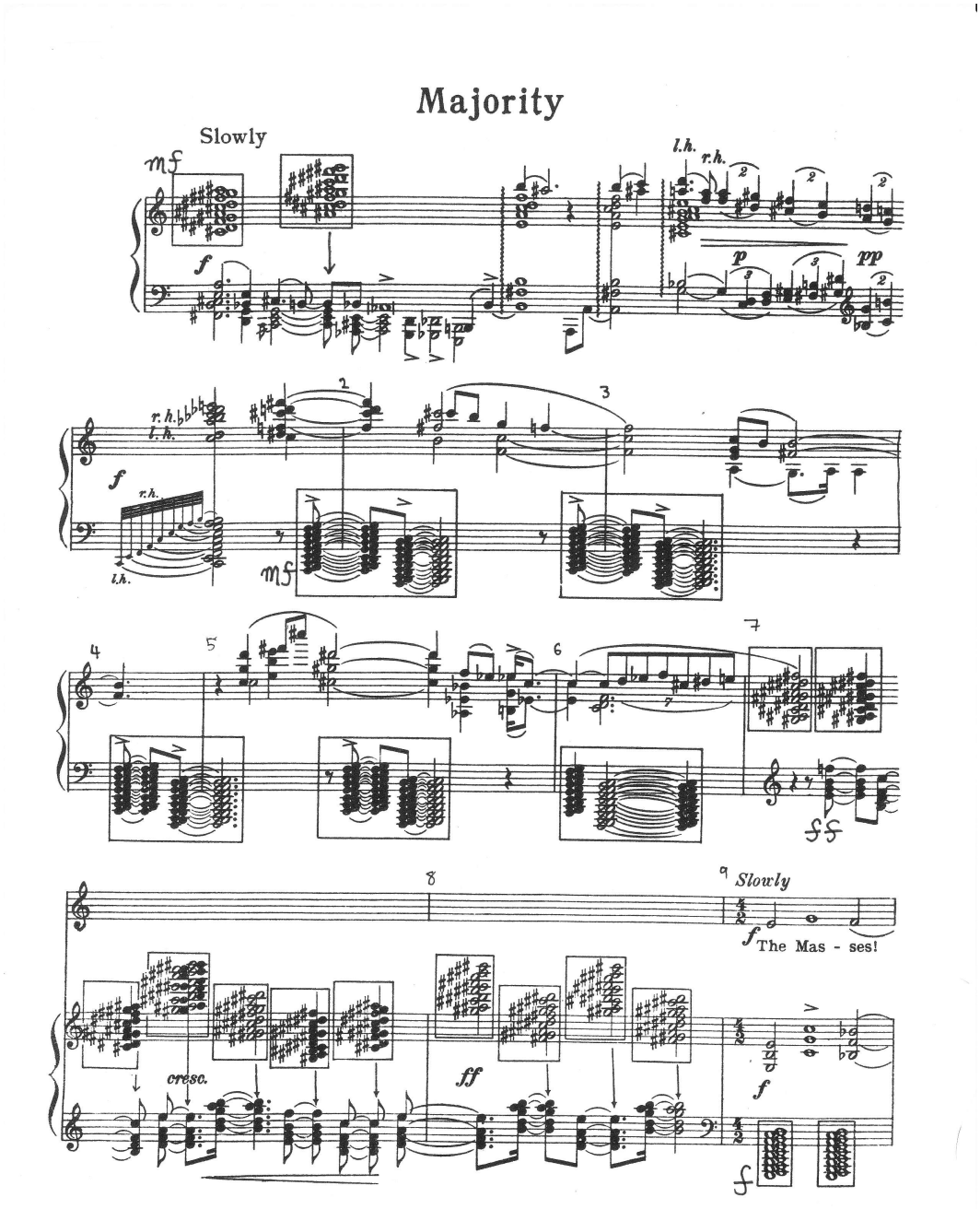
Comments:

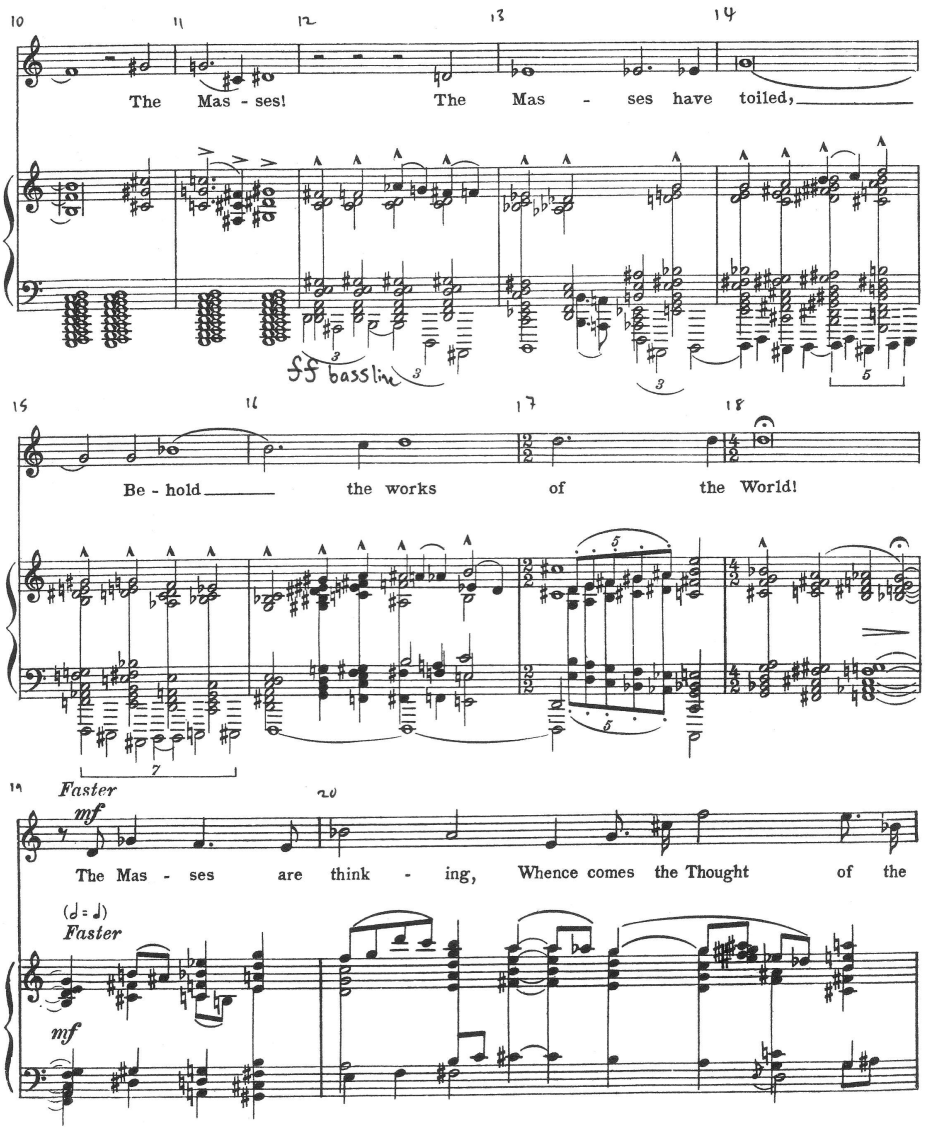
Many of the emendations in this score are followed through in *19 Songs*, although several are not. A note in the upper margin on the first page appears to read: “Go by photopages or old score—not this—except when works”. To whom this note is addressed, and on what date, is unclear. Many of the emendations in this score are marked in pencil, and then erased; this diplomatic facsimile marks all clear markings in red ink, and all lighter, erased markings in pencil.

Critical Notes:

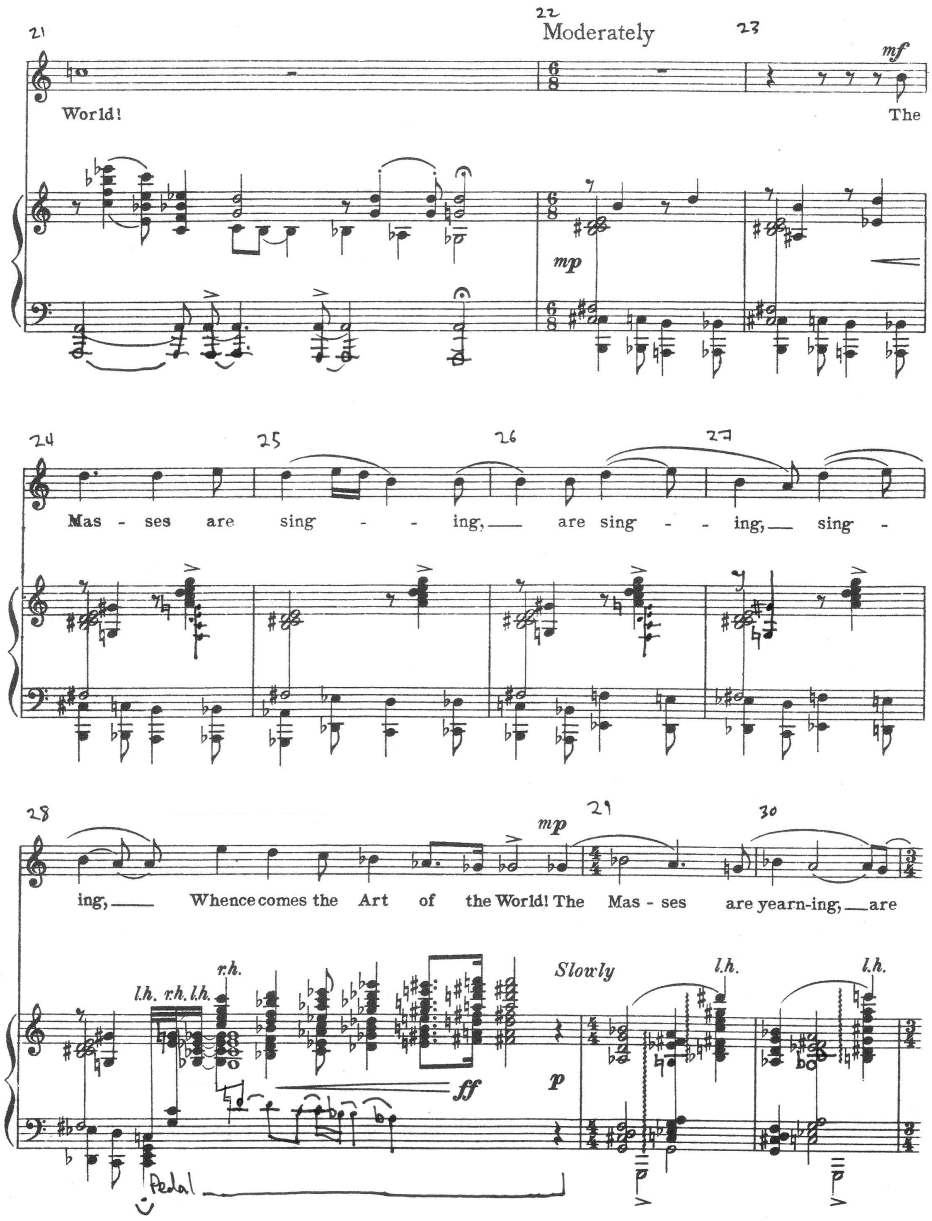
Page 1, lower margin: Illegible text shown as [???]. Page 2, left margin: Illegible text shown as [???]. Page 4, lower margin: illegible text appears to say “Editor[ial]”.

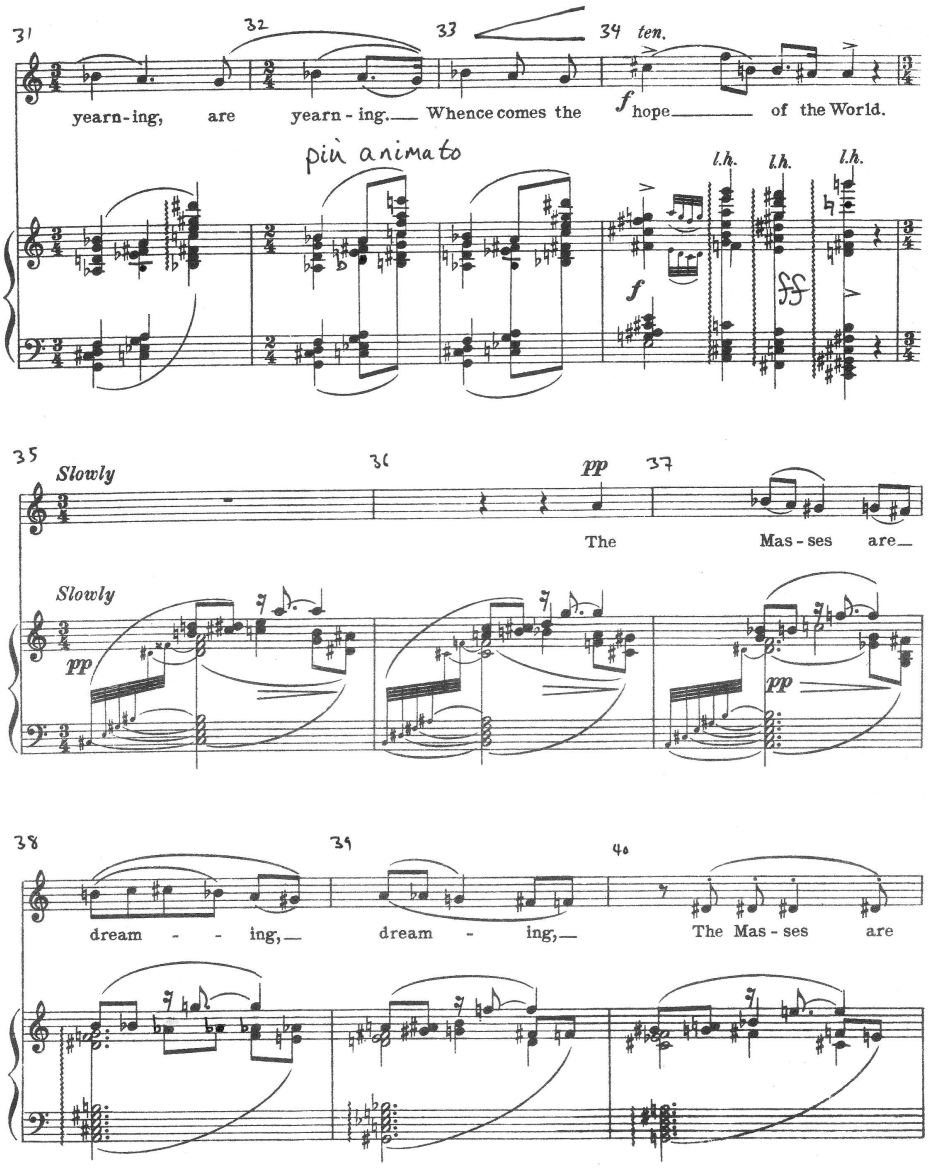
“MAJORITY”: PERFORMING EDITION BASED ON “BLUE II”

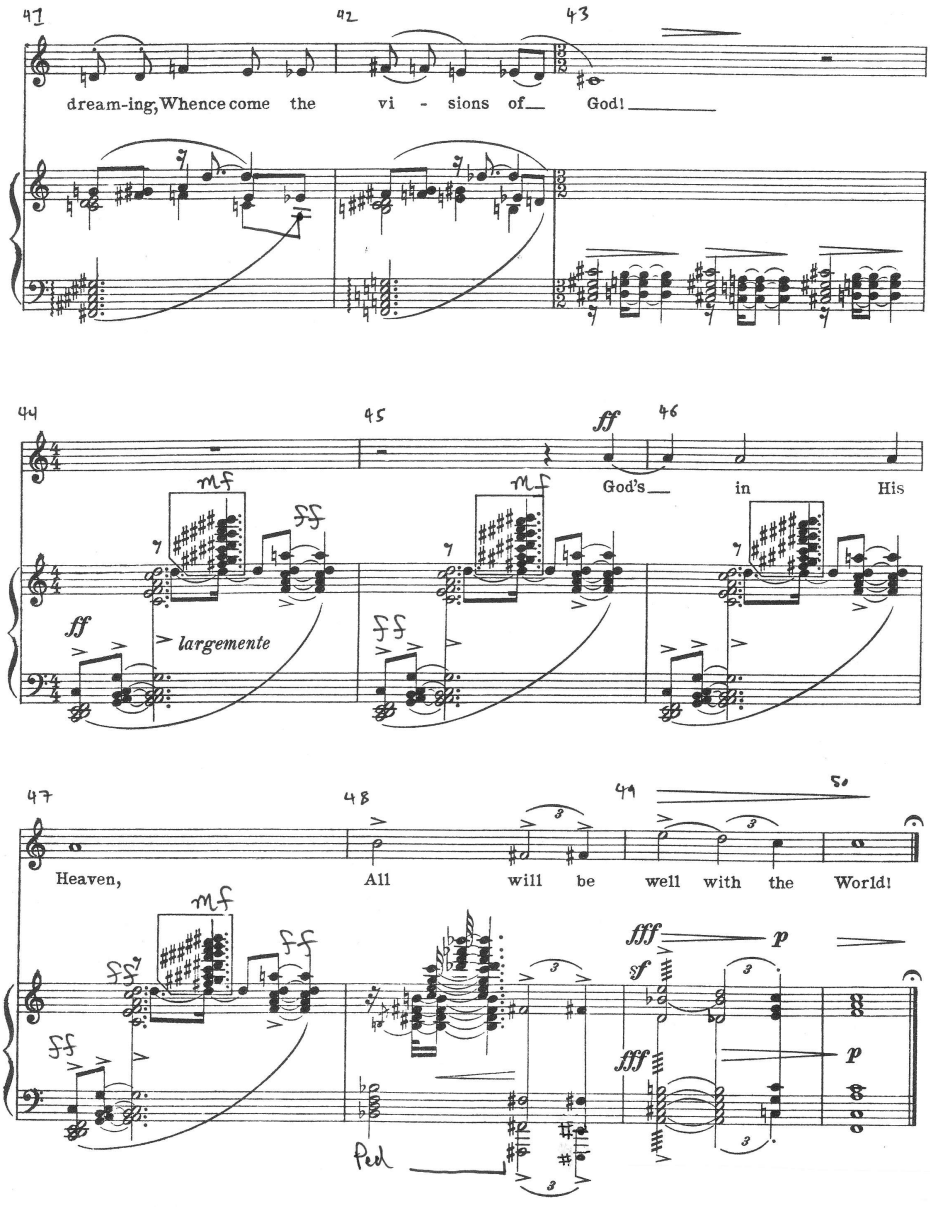




In this and in some of the other songs, all notes are natural unless otherwise marked, except those immediately following an accidental – natural signs are thus used more as a convenience than of necessity.


21
22
Moderately
23
mf
World!
The
mp
24
25
26
27
Mas - ses are sing - - ing, are sing - - ing, sing -
28
mp
29
30
ing, Whence comes the Art of the World! The Mas - ses are yearn-ing, are
r.h.
l.h. r.h. l.h.
Slowly
l.h.
l.h.
ff
p
Pedal


31
32
33
34 ten.
yearn-ing, are yearn-ing. Whence comes the f hope of the World.
più animato
l.h.
l.h.
l.h.
f
ff
35
Slowly
36
pp
37
The Mas-ses are
Slowly
pp
pp
38
39
40
dream - - ing, dream - ing, The Mas-ses are


41
42
43
dream-ing; Whence come the vi - sions of God!
44
45
46
ff
God's in His
mf
ff
largemente
47
48
49
50
Heaven, All will be well with the World!
fff
p
sf
Ped

"MAJORITY": CRITICAL COMMENTARY FOR PERFORMING EDITION

Comments:

Because many of the emendations in Blue II are carried out in *19 Songs*, the present edition is overlaid upon the score of *19 Songs*. One of the significant differences between this variant and other variants is in the performance markings, particularly the layers of dynamics in the piano accompaniment.

Music Sources:

P1 *114 Songs*, #1, 1-5
P2 *19 Songs*, #16, 38-42
R1 Ives's Copy "Blue II" of **P1**

Critical Notes:

The following notes explain the differences between this version and the version as it appears in *19 Songs*; all changes are based on **R1;** emendations to **P1** that are carried through in **P2** are not listed here. **M.1 1st system**, First whole-note block chord in rh *mf*; 2nd whole-note block chord in rh alignment arrow added. **M1 2nd system**, last block chord in lf *mf***. Mm. 3-4**, barline inserted at end of second system; all subsequent measure numbers based on **R1**. **M.7** 3rd 1/8-note lh *ff*. **M. 9**, first lh block-chord *f*. **M. 12,** bass line *ff* according to note in upper margin of **R1**. M**. 20,** 14th 1/8-note rh F# replaces F-natural in cluster. **M. 21,** lh doubled 8va below throughout entire measure. **M. 24,** 5th 1/8-note rh chord doubled 8va below; this chord is hard to read in **R1**, but the notes presented in this edition seem likely due to their spacing. **M. 26,** 5th 1/8th-note chord doubled 8va below; as in **M. 21,** in **R1** this chord is hard to read. **M. 27,** 2nd 1/8-note chord added in rh as in previous mm. **M. 28,** 2nd 32nd-note chord after 4th 1/8-note, top g in rh is natural; Sostenuto pedal added at 4th 1/8-note through end of measure; at 5th 1/8-note descending bass line added, D-C-Bb-Ab. **M. 29,** 3rd 1/4-note rh B-natural added. **M. 30,** 2nd 1/4-note rh Bb and C added. **M. 31,** 2nd 1/4-note rh B-natural added. **M. 32,** 3rd 1/8-note rh Db added; tempo marked *piu animato.* **M. 33,** crescendo marked in voice; rh 3rd 1/8-note B-natural added. **M. 34,** pf 3rd 1/4-note *ff*; pf 4th 1/4-note C-natural added in uppermost octave of arpeggio. **M. 38,** rh 3rd 1/8-note C# out; 4th 1/8-note changed from Bb to Ab; 5th 1/8-note A becomes Ab. **M. 41,** 6th 1/8-note rh A-natural added. **Mm. 44-47,** dynamic markings added for pf block chords. **M. 48,** pedal marking added; 2nd 1/2-note, final 1/4-note of triplet, lh pitches changed to E#. **M. 49,** rh 2nd 1/2-note D changed to Db, tie removed.

APPENDIX: ALPHABETICAL INDEX OF IVES'S SONGS

Neither *114 Songs* nor *129 Songs* contains an alphabetical index. This is problematic for locating songs efficiently. An alphabetical index of *114 Songs* was printed in the I.S.A.M. Newsletter (Volume XV, Number 2: May 1986). For ease of reference, I have created an alphabetical index that includes the major volumes edited by Ives (*114 Songs*, *19 Songs*, and *34 Songs*), as well as H. Wiley Hitchcock's critical edition, *129 Songs*.

Table 6: Alphabetical Index of Ives's Songs

Title	114 Songs	129 Songs	19 Songs	34 Songs
Abide with Me		6		
Aeschylus and Sophocles		365	12	
Afterglow	86	275		22
Allegro	216	130		
Amphion	247	36		
Ann Street	59	346		4
At Parting		4		71
At Sea	10	298		6
At the River	95	235		26
August	78	283		
Autumn	136	171		
Berceuse	214	135		
The Cage	144	162		
The Camp-Meeting	99	187		
Canon II	254	13	19	
Chanson de Florian	174	89		
Charlie Rutlage	19	293		
The Children's Hour	163	140		58
A Christmas Carol	234	28	37	
The Circus Band	128	19		
The Collection	85	277		
Cradle Song	77	274	11	
December	83	202		40
Disclosure	15	359		
Down East	126	269		
Dreams	195	67		
Duty	18	318		3
Elégie	171	143		
Evening	6	363		

The Old Mother	183	136		
Omens and Oracles	197	125		
On the Antipodes		378	44	
On the Counter	68	290		
1, 2, 3	88	340		
Paracelcus	71	342	34	
Premonitions	57	330		23
Qu'il m'irait bien	168	70		
The Rainbow	16	322		35
Religion	36	179		
Remembrance	27	301		
Requiem		180	9	
Resolution	28	358	43	
Romanzo (di Central Park)	219	132		
Rosamunde	178	29		
Rough Wind	155	106		55
The See'r	69	199		
September	81	287		20
Serenity	89	272		
The Side Show	76	339		
Slow March	259	1		
Slugging a Vampire (=Tarrant Moss)		115	23	
So May It Be! (The Rainbow)	16	322		
Soliloquy		169		50
A Son of a Gambolier	122	43		
A Song – For Anything	206	2		
Song for Harvest Season		15		68
Song without Words (I)		386		
Song without Words (II)		388		
Songs My Mother Taught Me	250	34		
The South Wind	221	51		61
Spring Song	145	167		
The Swimmers	62	230		28
Tarrant Moss	160	114		
There is a Lane	159	78		
They Are There!		253		
The Things Our Fathers Loved	91	260		
Thoreau	103	228		34
Those Evening Bells	142	158		
To Edith	256	267		
Tolerance	135	173		49
Tom Sails Away	112	263	16	
Two Little Flowers	242	351	24	
Vita	18	318		3
Vote for Names! Names! Names!		183		
The Waiting Soul	139	117		

Walking	149	152	
Walt Whitman	74	320	7
Waltz	252	17	
Watchman!	93	195	
Weil' auf mir	180	149	
West London (A Sonnet)	244	314	37
When Stars are in the Quiet Skies	257	8	69
Where the Eagle	215	123	
The White Gulls	240	361	11
The World's Highway	207	163	
The World's Wanderers	253	50	

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Charles Ives's Personal Copies of *114 Songs*

1. Ives's Copy A of *114 Songs*
2. Ives's Copy B of *114 Songs*
3. Ives's Copy "Green 2012" of *114 Songs*
4. Ives's Copy "Blue I" of *114 Songs*
5. Ives's Copy "Blue II" of *114 Songs*

Primary Sources Specific to "The Cage"

1. Fragmentary pencil sketch (f2599)
2. Pencil and ink full score (f2600)
3. Ink copy in full score of *Set for Theater Orchestra* by Emil Hanke, 18pp. (f2615-16)
4. Bound photostat reproduction of S3 with Ives's handwritten emendations (f2633-34) and inserted copy of "The Cage" as published in *114 Songs* (f2635).

Primary Sources Specific to "Majority"

1. Pencil sketch, headed "Piano arrangement of Masses," 3 pp. (f6927-29)
2. Emendations in Ives's Copy A (f6082-83)
3. Annotation in Copy G of *114 Songs* (f6215)
4. Emendations in Ives's copies "Blue II" of *114 Songs* (MSS 14, Box 98)
5. Proof sheets for *Eighteen* [recte 19] *Songs*, with emendations by Ives (f6278-82)

Primary Sources Specific to "Slugging a Vampire" ("Tarrant Moss")

1. Ink Copy (Incomplete; torn page) (f6619, 6612)
2. Emendations in Ives's Copy "Green 2012" of *114 Songs* (MSS 14, Box 98)
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2. Pencil sketch with song title erased (f1831), (f6896-97)
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4. Lithographed copy, headed "I" (f6900-03)
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